

JANUARY 5, 1952

# MOTION PICTURE HERALD

## Keeping the Faith

- If, through all his days, a man in business tells the truth as he sees it, keeps his word and gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.
- It is like that, too, with journals of business. Publications that matter have the attributes of personality.
- Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

*Better Theatres*  
for JANUARY

Modernizing for "Something New"  
Two Intimate New York Theatres  
Refreshment Stand Merchandising

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In Two Sections, Section One



## **KEEP YOUR EAR TO THE GROUND!**

*Here's what you'll hear...*

**"THE WILD NORTH  
is The King Solomon's  
Mines of 1952  
from M.G.M!"**

Extra! Extra!  
Press-time Flash!  
All New "Quo Vadis"  
Openings Quolossal!

First 15 "Q.V." dates top "GWTW" by 15%!



# You'll be **WILD** about the **CAMPAIGN!**

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# You'll be **WILD** about the **TRADE SHOWS!**

The grapevine in Hollywood is buzzing with talk about the M-G-M picture that is destined to be "The King Solomon's Mines of 1952." Every showman owes it to himself to see for himself its thrills, color, romantic excitement at the Trade Shows!

**JAN. 14**

ALBANY	20th-Fox Screen Room	1052 Broadway	1/14	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/14	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/14	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/14	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/14	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/14	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/14	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/14	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/14	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	209 S. Liberty St.	1/14	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/14	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/14	2:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	1/14	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/14	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/14	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/14	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/14	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/14	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/14	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/14	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/14	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/14	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/14	1:30 P.M.	ST. LOUIS	S' Renco Art Theatre	3143 Olive Street	1/14	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 N. Illinois St.	1/14	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/14	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/14	2:30 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/14	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/14	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/14	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/14	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/14	2 P.M.

M-G-M presents "THE WILD NORTH" starring STEWART GRANGER • WENDELL COREY • with CYD CHARISSE • Photographed in Ansco Color • Written for the Screen by Frank Fenton • Directed by Andrew Marton • Produced by Stephen Ames • An M-G-M Picture

.....next week, nation-wide, you'll see the big Warner

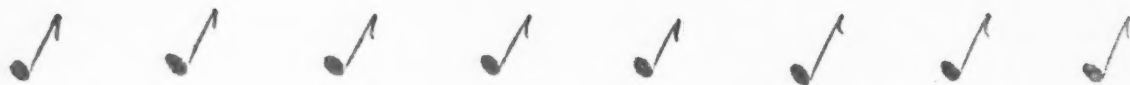
**I'll See**



**In My**



**Dream**



Songdom's great Gus Kahn — his story! The fellow who didn't know how to say  
'I love you' to his own girl but wrote it in song for all of America's sweethearts!



*Dreams come thru!*

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DAY  
DANNY  
THOMAS

FRANK  
LOVEJOY

PATRICE  
WYMORE

WITH

JAMES GLEASON

WRITTEN BY

MELVILLE  
SHAVELSON  
AND  
JACK ROSE

Musical Direction  
by Ray Heindorf

Musical Numbers  
Staged and Directed  
by LeRoy Prinz

PRODUCED BY

LOUIS F.  
EDELMAN

DIRECTED BY

MICHAEL  
CURTIZ





**HIGHEST  
RATING!**

Another 'All Quiet  
On The Western Front'

- N.Y. Daily News

20<sup>th</sup> CENTURY-FOX'S

**DECISION  
BEFORE  
DAWN**



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 186, No. 1

January 5, 1952



## CHAOS IN CHICAGO

**I**N the category of current conditions which cry for remedy the situation which exists in the City of Chicago stands very near the top.

The Chicago situation, which is gravely affecting the welfare of the industry in that dominant key area of Middle United States, stems from the fantastic consequences which have flowed from the unique and revolutionary regulations incident to the "Jackson Park Case."

The Chicago area, a seat of power and prosperity of the industry from its pioneer days, has been hurtled virtually to the brink of disaster by what is perhaps the strangest complexity of trade practices that has ever confronted a segment of American business. Legalistic theory, applied ruthlessly and with either scant knowledge or little concern as to its consequences, has created a condition of economic chaos.

□ □ □

**D**ESPITE the great public service of the motion picture, the affectionate status it enjoys as the chiefly favored public amusement of the American people, there has been set up in Chicago a set of trade practices which are not in the public interest and fail to satisfy the wishes of the individual theatre-goer. Meanwhile they are jeopardizing many millions of dollars of legitimately invested American capital, represented in both theatres and film.

The system that prevails is a strange phenomenon in American life. Assuming authority from Federal Court decisions a Federal judge has allowed himself to be installed as an absolute dictator over the economic life of the motion picture industry in the city of Chicago. Unable to escape the atmosphere which inevitably prevails in a climate of dictatorship the Federal judge finds himself from time to time assuming Olympic prerogatives.

Although even Hollywood has not yet produced a genius who presumes to be able to catalogue audience acceptance of motion pictures in advance of public showing, this Chicago judge, caught in a maelstrom of legalistic tinkering with business operation, undertakes to render critical opinion, presupposing popular judgment. Making the process even more fantastic, he goes one absurd step farther and makes critical rulings without even seeing the pictures in question, basing his views on descriptions by lawyers who represent opposing litigants.

Under the system the entire pattern of distribution of films in the Chicago area has been affected. With the purpose of protecting subsequent accounts against arbitrary and unreasonable clearance requirements, regulations have been introduced which result in the swift burning up and wasting of millions of dollars worth of motion picture film. Pictures are hurried through the area, leaving no opportunity to build a reputation or to take advantage of word-of-mouth advertising without which no person or product can be a popular success. No one, including the Subsequent-Run theatres, is profiting.

An object of the interpretation which has been given to the Federal court decree, out of which this whole nightmare of confusion arises, was to curb the length of the Loop or Down-

town engagements in First Run theatres operated by companies defendant in the original litigation. By far the majority of the Downtown theatres are operated by such defendant companies. Hence most of the film which reaches the Chicago market is subject to the orders of the Federal Court.

Under current practice the Federal judge may, if he elects so to do, allow a picture to play longer than the prescribed two-week limit. It is in such instances that the jurist lays aside his judicial ermine, becomes both a critic and a prophet, and decides how good or how bad the picture in question is and how long the public will be allowed to patronize it in a Downtown location. To qualify for extended playing time the picture in question must be judged as being "unique" in quality. Incidentally, one of the pictures turned down for extended playing time has just been selected by the New York Critics Circle, representing the chief reviewers of the Metropolitan press, as the best picture of the year. Another picture which the judge did not care for was a Negro story, yet this subject went on to an important national success.

The system of clearance which grew up through trial and error in Chicago over a period of many years undoubtedly did work certain injustices and was so judged in the Federal Courts. Many subsequent-run theatres claimed that pictures should be moved more rapidly into engagements in their houses. Many of these claims were doubtlessly sound. But no sensible and experienced person ever envisioned the wholesale upheaval that has taken place, out of which a great deal of harm has been done and very little good.

□ □ □

**T**HE situation which now confronts the industry in this second most important trading area in the nation is of calamitous import. Exhibition and distribution face on one side the problems of reconstruction and readjustment, including television. On the other side there is judicial interference which over-rides commercial judgment and experience, rendering inoperative those factors of initiative and enterprise which have made American business great.

The result of all this is that the Chicago area, including all of its elements of First Run, Subsequent Run, and Distribution lags behind the rest of the nation in digging out of the complications which have beset the business during the post-war readjustment.

It is of course true that the defendant companies were held to have violated the anti-trust laws. It is likewise true that the laws impose penalties and punishments for violation. But it is inconceivable that legislative intent ever contemplated, in face of the evident complexities and difficulties inherent in leasing motion picture film, any such scheme of projecting into the indefinite future a set of regulations which in actual experience is having the effect of slowly but surely suffocating an important and legitimate segment of American business.

In another area of American jurisprudence there is present the Constitutional provision against "cruel and unusual" punishment. The existing situation in Chicago ought to be considered in the light of the principle of that provision because what is happening to the business in Chicago is nothing short of cruel and unusual punishment.

—Martin Quigley

# Letters to the Herald

## Private Lives

TO THE EDITOR:

Something must be done by the guilds or theatre organizations to punish those who cannot regulate their public lives in accordance with the dignity of their positions. That is the largest and most damaging single thing that has "cooled" people's attitude and desire to see motion pictures. It is much worse than poor product or television.

It took years for exhibitors to make a name for themselves—from looked down on to looked up to in a business in which they could hold up their heads and be proud.

During the war years we were especially proud and happy to be able to render outstanding services of all kinds. Now divorcees, fights, drunken driving, Communism, investigations and many other improper public displays of temper and shame have almost offset all the good and wonderful things the industry has done.

No other large business would continue to employ and send before the public representatives who continue to exploit themselves unfavorably. We can't regulate their private lives? But we don't have to employ them. You elect to be a movie star? You have no private life.—SAMUEL T. TRAYNOR, General Manager, Bailey Enterprises, Princeton, Illinois.

## End Lawsuits

TO THE EDITOR:

Some means should be taken to eliminate the total number of law suits which are filed both by the exhibitor and distributor each year. Both sides are guilty of this practice. Arbitration comes near being the answer if it is handled honestly by all concerned and doesn't end up in a "kangaroo" court like the old Film Board of Trade. This industry is comprised of honest, hard-working people—that is, the percentage is high—and that is a sound basis for fair arbitration.

Perhaps some of the underhanded methods could be eliminated by a panel, such as many cities have, of a Better Business Bureau which we could run as a Film Industry Better Business Bureau.—RUSSELL ARMENTROUT, Clark Theatres, Inc., Louisiana, Missouri.

## "Wonder Boys"

TO THE EDITOR:

I thrive on exploitation and advertising hallyhoo, and I glean many fine ideas from the pages of the HERALD. For example, I picked up the Syracuse want ad idea for use on "When Worlds Collide" and am using

## INSTITUTE "SPLENDID"

To the Editor:

I think the plan for The Herald Institute is splendid and should be supported enthusiastically by all those invited to serve.—H. H. EVERETT, chairman of the board, Stewart and Everett Theatres, Inc., Charlotte, North Carolina.

it now with excellent results. (Story in HERALD, December 15, 1951.)

However, in the December 22 issue there's a story on page 25 about Jerry Wald and Norman Krasna urging second run promotion. This gem states that a \$240 promotion increased the gross \$2,500 over normal. O.K. so far. Then the story goes on to say that the promotion included mailing 21,000 personalized cards to everyone in the western Los Angeles telephone directory, distribution of 25,000 handbills and the like. These characters aren't called the "wonder boys" for nothing. They're positively wonderful.

So, if you can print another story telling me how to do those things for \$240, I shall be eternally indebted to the HERALD and Messrs. Wald and Krasna, and my knowledge of showmanship shall be enriched manyfold.—CHARLES D. CROWLEY, Grand Theatre, Vineland, New Jersey.

## Panel Previews

TO THE EDITOR:

There can be no set rules about types of pictures. Many different tastes make all pictures of some value. I feel critics' reports are harmful and misleading, but evidently public buying is somewhat guided by these critics.

Possibly in each exchange center a panel could preview pictures at regular screenings. The panel might consist of PTA representatives, teen-agers, doctors, attorneys and business men and their opinions given good space in all ads.—HARRY LAMONT, Lamont Theatre Service, Albany, New York.

## TV Selling

TO THE EDITOR:

The distributors, as a whole and industry-wide, should use television on a sustained basis as a means of selling theatre-going to the public and, further, as a means of pre-selling their pictures.—MURRAY BRISKIN, Syracuse, New York.

## Encourage Creators

TO THE EDITOR:

The star, producer, writer and director who want to gamble on their ability should be encouraged. A script and star commitment with a director and producer willing to work on a deferred basis is an attractive package to a studio from a cost standpoint. When outside money enters the scene, because a studio partnership deal is not available, it imposes ideas on the creators; thus, most independent movies suffer. When the creator rules, you have a Stanley Kramer or Hal Wallis deal—good for everybody. Most creators would rather take less and gamble than get a big salary for hits and misses.—ROBERT FELLOW'S, Producer, Hollywood, California.

## Better Relations

TO THE EDITOR:

The industry requires a better foundation in order that it may be brought back to its high standard of a few years ago where it rightfully belongs. Better relationship between exhibitor and distributor is a need.—CHARLES A. H. BROOKS, Brooks Theatres, Ashland, Maine.

## Advanced Prices

TO THE EDITOR:

Stop the trend toward roadshowing the top bracket pictures at advanced admission prices; then holding them off for regular release for many months before allowing them to be shown at regular admission prices.

The bulk of the theatre-going public won't pay \$1.20 admission. They get sore and accuse the theatre of profiteering. They pay for many that are not worth looking at; therefore they say they should have the good one without a raise in admission.—THOMAS E. ORR, Amusement Enterprises, Inc., Albertville, Alabama.

## TV Inroads

TO THE EDITOR:

As a Los Angeles exhibitor we are very concerned over the inroads of TV here (seven stations). Today, nothing "average" draws in our theatres. Except for a "super-colossal," we are always in the red. Even these supers do not come near 1944-'48 grosses.

Trade papers speak of an increase in the box office, but they always mean first runs. The position of the neighborhood houses is steadily deteriorating.—JACK Y. BERMAN, Eastland Theatres Co., Los Angeles, California.



## MOTION PICTURE HERALD

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TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

W. J. GERMAN acquires agency for Eastman professional film Page 16

RAY BRANCH urges that the big star names be brought back again Page 18

EDITOR tells how smart manager gets space and makes him like it Page 23

BOX OFFICE Champions for the month of December, 1951 Page 25

BOSTON cancer lab, paid for by "Jimmy Fund," is opened Page 26

BRITISH gross box office business shows decline for year Page 30

REMBUSCH scores Academy ban on Award telecast for theatres Page 34

MEXICO'S production total for the year 1951 put at 101 Page 38

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## ON THE HORIZON

*Developments and trends that shape the motion picture industry's future.*

► The new year opens with more than usual activity in laboratories and workshops, seeking devices and methods of improving the screen's impact on audiences. During the year it is possible that promising developments will be announced in all the categories listed:

**Three dimensional effects**—Experiments are being made in several different methods which involve the use by the spectators of special glasses. Also the first roadshow feature of the Cinerama process which uses three projectors and a giant screen to achieve its effects is scheduled to open.

**Color**—Major and some minor film color companies are striving to cut down the time necessary to process color pictures. These same laboratories are also expanding their regular capacity in order to meet

the demands for more and more color motion pictures.

**Sound**—Available when the industry wants to use them are several sound systems which give three dimensional effects. Principal difficulties in this regard are not technical but economic. Spatial sound effects require the use of multiple sound tracks and also a number of speaker units in theatres.

**Newsreels**—In their battle for survival in the face of television competition the newsreel companies may offer very fast service, more use of color, and further experiments in evolving a new editorial format.

**Large screen color television**—Although commercial activity in the field of color television is barred by the Government to save critical materials, laboratory and experimental work in the field continues. The industry will take great interest in the first American theatre demonstrations of the Swiss Eidophor large screen color system which Twentieth Century-Fox is sponsoring.

**Projection**—There will be increased use of the maskless screen or "luminous surround" design in new theatres and in remodeling.

## FOR THE RECORD

### *Motion Picture Herald Presents The Top-Grossing Pictures of 1951*

AN AMERICAN IN PARIS (Metro-Goldwyn-Mayer)  
BORN YESTERDAY (Columbia)

DAVID AND BATHSHEBA (20th Century-Fox)

THE GREAT CARUSO (Metro-Goldwyn-Mayer)

KING SOLOMON'S MINES (Metro-Goldwyn-Mayer)

SHOW BOAT (Metro-Goldwyn-Mayer)

THAT'S MY BOY (Paramount)

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# This week in pictures



"MISS DISTANT DRUMS"—Diane Harris at Matanzas Theatre, St. Augustine, Fla., in a premiere contest for Warners' "Distant Drums." Looking on are stars Mari Aldon and Richard Webb, and Governor Fuller Warren.

IN DUBLIN, at the Metropole Theatre, accompanying the holiday showings of "Alice in Wonderland." Hubert McNally, RKO Dublin manager, presents a cake to Miss Keane, of the Civic Institute, host to children at an annual party.



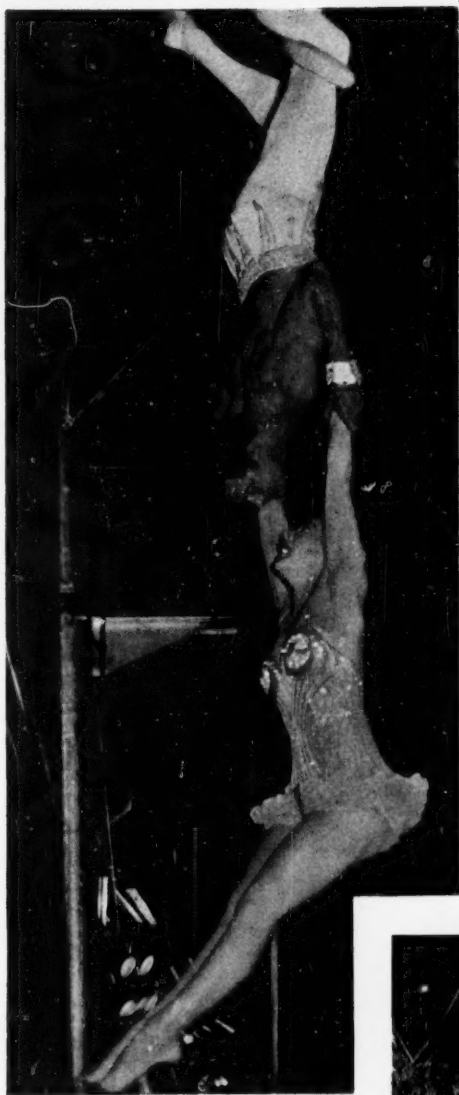
HERMAN ROBBINS is marking 30 years with National Screen Service, of which he is president. Mr. Robbins came to the firm as sales chief, and two years later became its president. National Screen Service had one office then, in New York; it now has 28.



NATE J. BLUMBERG, president of Universal Pictures, this week was honored by launching of the company's 40th Anniversary celebration. It is a 17-week Nate J. Blumberg Anniversary Sales Drive.



JEROME PICKMAN, director of advertising, publicity, and exploitation for Paramount Pictures, has been elected vice-president and director of Paramount Film Distributing Corporation. Mr. Pickman, 35, a college and law school alumnus, has been in the industry since 1944, and came to Paramount in 1949.



**THE GREATEST SHOW ON EARTH.** Some scenes from the latest Cecil B. DeMille production, which has that time honored circus title. Paramount will premiere the picture in New York January 10, at the Radio City Music Hall. The man on the flying trapeze, above, is Cornel Wilde; and his partner, and rival, in this tale about circus troupers, is Betty Hutton. At the right, a view of the interior of the big top where most of the action takes place. Also starred in the film are James Stewart, Charlton Heston, Dorothy Lamour and Gloria Grahame.



**OPENING NIGHT** of Warners' "A Streetcar Named Desire" in Berlin. Welcoming it at the Cinema Paris are S. Fuehr, Warner publicity; Joseph Westreich, European manager; Friedrich Luft, film critic; Hans Kubaschewski, Warner German manager, and Paul Bunker, Berlin manager.

**TESTIMONIAL,** right, for Henry L. Needles, manager of the Art theatre, Hartford, Conn., on his 50th show business year. In array are Harry F. Shaw, Loew's Poli-New England Theatres division manager; Bill Mortensen, Bushnell Memorial manager; Mr. Needles, and Frank Murphy, *Hartford Times* publisher.





THE "SMOKE JUMPERS" HIT THE SCREEN IN

# RED SKIES OF MONTANA

TECHNICOLOR

**RICHARD WIDMARK**

**CONSTANCE SMITH** **JEFFREY HUNTER**

WRITTEN BY SAMUEL G. ENGEL JOSEPH M. NEWMAN HARRY KLEINER  
DIRECTED BY ART COWEN

BLAZING with entertainment, "Red Skies of Montana," Technicolor salute to the intrepid "Smoke Jumpers" of the United States Forest Service, premiering this month in a 200-theatre western saturation opening. Richard Widmark, Constance Smith and Jeffry Hunte head the cast.



DRAMATIC TOPPER for 1952 is Darryl F. Zanuck's "Viva Zapata!," left, Technicolor portrayal of Mexico's fighting leader. Directed by Elia Kazan, "Viva Zapata!" stars Marlon Brando and Jean Peters, and is due in March.

TWO AS ONE in "Japanese War Bride," right, Joseph Bernhard production teaming Shirley Yamaguchi and Don Taylor. Arresting screenfare, the 20th Century-Fox release is a January special.



ALL FOR SHELLEY WINTERS in "Phone Call from a Stranger" are left to right, Keenan Wynn, Gary Merrill, and Michael Rennie. The offering looms high on the theatre horizon for February.



FABULOUS is James Mason, left, in March release, "5 Fingers," true story of one of history's cleverest spies. Based on "Operation Cicero," Mason brings secret plans as well as romance to Danielle Darrieux in the 20th Century-Fox thriller.

(Advertisement)

# INDUSTRY IS CLOSER TO ARBITRATION SYSTEM

## Major Exhibitor Groups Fixing Plans; All Sides Agree in Principle

by CHARLES J. LAZARUS

The New Year has brought with it bright hopes that arbitration will be nearer than ever to realization before too many months elapse.

A number of factors make this prediction possible, the most important of which are:

The preparation of specific plans by the two major exhibitor organizations, Theatre Owners of America and Allied States Association;

Indications from all sides that both distribution and exhibition, in principle at any rate, are sincerely interested in the need for arbitration, though there may be differences on ways and means of achieving this;

The favorable reaction given the proposal by H. V. (Rotus) Harvey, president of the Pacific Coast Conference of Independent Theatre Owners, that a congress of all exhibitor organizations be held in February to iron out the arbitration snags.

Mr. Harvey's suggestion for a specific meeting, followed a report a few days earlier that top industry executives in exhibition and distribution were considering a fully-representative gathering on arbitration sometime in February which would be one of the most significant industry events in 1952.

Meanwhile, progress was being made in the closing days of 1951 toward completion of Allied's arbitration plan. TOA, it was announced in Miami by TOA president Mitchell Wolfson, was ready with its plan which will be presented to the TOA mid-winter board meeting in Los Angeles January 28-31. Said Mr. Wolfson: "Now that all segments of the . . . industry have stated definite approval of the principles of arbitration, for the first time a detailed and concrete plan for an industry-wide arbitration system will be presented by an exhibitor association to its members for approval."

### Allied Board to See Plan Before Distributors

The Allied plan will be submitted to the board before being shown to the distributors. The Allied board meeting will take place in Washington February 4-6, which means that to all intents and purposes, two official plans—by TOA and Allied—will be available early in February. What the points of division and/or agreement of the two plans are, must remain a matter of conjecture until details are made public.

It is understood that before the Allied

### ARBITRATION NEEDED QUICKLY, SAYS LAMONT

*The need for arbitration was sounded last week not only by the important executives of TOA and Allied, but by an exhibitor leader in upstate New York. He was Harry Lamont, temporary chairman of the Albany TOA unit, who said:*

*"Exhibitors must have arbitration soon, if they are to survive." Mr. Lamont also threw in a plug for the parent organization: "Exhibitors can be thankful Theatre Owners of America is active in the campaign to establish arbitration, because without it, we exhibitors will all go broke."*

board gets to see the arbitration plan, it will be studied by the arbitration committee which includes Abram F. Myers, Allied general counsel; Wilbur Snaper, New Jersey Allied president; Trueman T. Rembusch, national Allied president; Jack Kirsch of Illinois; H. A. Cole of Texas; and Nathan Yamins, New England.

After the distributors receive the plan, it will be up to them to decide whether they will include TOA—which was actually responsible for pushing the arbitration movement during the past two years—in their meeting with Allied. It appears certain, too, that the distributors will include TOA since the companies went on record over a year ago, during a meeting with TOA, that any future exhibitor-distributor conference would have to include all exhibitor groups.

### All-Inclusive Talks Basis of Difference

Whether or not the distributor meetings with Allied should include TOA and other theatre owners is one of the basic points of difference between Allied and TOA over the question of arbitration. TOA has warned that it is willing to compromise, but will not accept any "spoon-fed" arbitration plan set up without approval.

This disagreement was, in fact, one of the things that prompted Mr. Harvey's proposal for an overall exhibitor conference. "TOA wants arbitration," said Mr. Harvey, "Allied wants arbitration, PCCITO wants arbitration, the distributors want arbitration. Now as long as everyone wants arbitration, let's forget organizational jealousy and proceed in an orderly manner to get what our industry needs."

"Let's call an exhibitor organizations congress to meet and discuss arbitration. Let us agree on a single plan to submit to the distributors. COMPO (Council of Motion Picture Organizations) is planning a meeting in February. Why not hold this con-

gress just before or after the COMPO meeting?"

Mr. Harvey deplored the taking of "separate roads" by the exhibitor organizations toward arbitration, and added: "As an organization man I say, why care for credit if the industry as a whole profits? It appears that the attorneys are running distribution with the result more lawsuits are being filed every day. It is a known fact that there are enough suits filed in the industry right now to bankrupt the industry."

### Harvey's Remarks Favorably Received

The reactions to Mr. Harvey's remarks were immediate and positive. The Independent Theatre Owners Association of New York said the proposal paralleled the ITOA policy to a "T"—("Any constructive step for the formation of an arbitration system will be backed by the ITOA, which agrees that the time for action is now—there has been enough talk"), and Herman Levy, TOA general counsel, who said:

"TOA and its predecessors have always been willing to sit down with the various segments of the industry to try to evolve an industry system of arbitration. TOA is still willing to do that. Personally, it has always been my feeling—and I feel it more keenly today than ever before—that men who approach such a conference in a spirit of compromise and sincerity will be able to remove the road block. . . ."

Mr. Wolfson's statement in announcing the scheduled submission of the TOA arbitration plan to the board, said in part:

"It is hoped that a formal plan of arbitration may be so finalized that, subsequent to the board action, all distributors and exhibitors will have an adequate understanding of TOA beliefs and of the essentials for implementing a sound arbitration system."

### Wolfson Says TOA Ready to Compromise

"While TOA has never subscribed to an arbitration plan that would be inflexible, or demanded a program that could not be modified or amended, we believe that there are certain fundamentals in developing such a system that all sides will accept and approve. We shall not espouse our plan as the one and only solution. We shall be prepared for those adjustments and compromises. . . ."

"There can be no final blueprint for an industry-wide arbitration plan until all elements are able to sit down and evolve the most practical and most workable system for all interested parties."

Mr. Myers said last week that the top industry job for 1952 was "establishing an all inclusive arbitration system that will benefit exhibitors as well as distributors." But Mr. Myers added that the system will have to be able to deal with all matters.

**THE CRITICS CAME...  
THEY SAW...  
THEY  
RAVED!**

*The Decision is in on  
20th Century-Fox's  
Sensational Production*

# **DECISION BEFORE DAWN**



## **THE NEWSPAPERS**

"As stirring a drama as you'll want to see . . . Oskar Werner does a remarkable job." — *Times*  
"Anatole Litvak sets a new high in suspense." — *Mirror* • "Taut and absorbing drama." — *Journal American* • "Spurs suspense to unbearable heights." — *World Telegram*  
"Tests the tensile strength of your nerves." — *Herald Tribune*  
"Werner's performance is touching and effective." — *Daily News*

## **NATIONAL MAGAZINES**

"A big production aimed at Academy Awards . . . Oskar

**THERE'S NO BUSINESS LIKE**



Werner is superb." — *Life*  
"A bang-up job of movie-making...A fine performance by actor Werner." — *Time* • A compelling movie...tense...masterful." — *Look* • "One of the outstanding films of this or any other year." — *Cosmopolitan*  
"Truly magnificent." — *Saturday Review of Literature*

#### TRADE PRESS

"Here is motion picture at its best." — *Motion Picture Herald* • "Easily one of the outstanding films of the year." — *Film Daily*  
"Spellbinding entertainment." — *Hollywood Reporter* • "Litvak's direction is of a rare and superior kind." — *Motion Picture Daily*

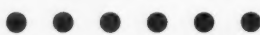
#### NATIONALLY SYNDICATED COLUMNISTS

"Seems like the most important picture in years." — *Walter Winchell*  
"Hollywood makes many good pictures. Only a few of them are great. This is one of them." — *Hedda Hopper*  
"One of the outstanding films of this or any year." — *Louella O. Parsons*



# 20<sup>th</sup> CENTURY-FOX BUSINESS

# Terry Ramsaye Says



THE DeMILLE—with that naïf presumption of his clan a young press agent strolling the office of the *Herald* the other day asked to have a request transmitted to this fireside retreat in the Silvermine valley to "have Ramsaye write something about DeMille." That seemed to bear on designs in behalf of "The Greatest Show on Earth," now coming up. The boys are often like that: they just say "write something." No idea, no provocation, no angle, just "something." Just fishing.

So there comes the reflection, lazily, that I have been "writing something" about this DeMille for more than three decades now. That indicates that he is a most enduring personified fact of importance to the motion picture.

There is that about the continuous and ambitious vigour of the DeMille approach and performance that rather tend to make one forget that he came in so long ago with the dawn of the modern picture feature era and has continued through in increasing importance without carrying any aura of "oldest inhabitant" or "sole survivor." He has always been thoroughly contemporary.

Probably the principal reason for this utterly contemporary status has been the fact that he has so conspicuously engaged in making motion pictures entirely for sale to the customers. He has not engaged in the purposeful delivery of messages on the screen, because he knows Joe Blutz isn't looking for any. Also he has never shot anything over the head of the common man and the common family that he takes to the show.

Interestingly, and uniquely perhaps, the DeMille has been able to do this without being caught with his tongue in his cheek, while being himself a most uncommon man with processes of intellectualization that probably would mystify the customers if they suspected it.

A consequence has been that DeMille has never been a critics' producer. Nearest to a contemporary was D. W. Griffith, who travelled the glory road, beguiled by the editorials on "The Birth of a Nation." That course has put him in a pantheon of ever growing tradition, pertaining considerably more to a state of writer-mind than to Griffith's genuine services to screen syntax. DeMille's contribution to the idiom of the American picture has been rather more extensive, and so interpretively and sympathetically integrated with the glamour-culture, if that is what we have, that it has scarce been recognized.

Incidentally, for three decades now there has not been a day in which a DeMille

picture has not been on the screen. When the returns are all in it is most likely that it could be found that his pictures for the people of its audience have drawn more dollars to the box office than any other.

With no personal knowledge of "The Greatest Show on Earth" as it is recorded on film, one may forecast that it is spectacle drama all a-glitter with action, suspense, perils to the edge of torture, sex-in-silk, very male heavies, noble and very male heroes, and pretty female heroines—with everything squared off at the end, neatly. The customers will emerge with one message and conclusion, that they have been for a fast ride.

The divergence between the reviews of *The New York Daily News* and *New Yorker* will be noticeable.



**CAREER STORY**—Way back yonder Joe Daly was a slip of a lad when he got a job as "train boy" in the old Wallack's theatre in New York's west side. His function was to unroll a strip of muslin off-stage for the entry of actresses wearing a gown with a train. For a spell he tried dancing in vaudeville. That didn't go too good as time crept on. Then he went to San Francisco and became the stage doorman at the Golden Gate, now an RKO house. There he served for twenty-one years. He died, nearing 60, the other day and Johnny Cassidy back in New York found it worth a publicity release. Success does not have to be glorious.



**AN EXHIBITOR SUGGESTION** has come along with a suggestion that Hollywood might well set up guided tours of the studios at a set day and hour each week, electing times when sets are idle for luncheon. For various kinds and orders of VIP that is done now. It is the firm opinion of this observer that the less the public sees of back stage the better it is for the audience out in front of the screen. The endless endeavour of the picture makers is to create dramatic illusion. That is not enhanced by memories of what the back of a set looks like.

That goes too for a lot of the exhibitionism of stars and players. If they are to be seen at their best it is by the grace of makeup and cameramen.

When Miss Maude Adams was perhaps the best rated actress of the American stage, Charles Frohman arranged that any one who wanted to see her had to buy a seat at the Empire.

# W.J. German Gets Kodak Film Agency

William J. "Bill" German, who since the death of Jules Brulatour has been head of J. E. Brulatour, Inc., this week announced



William J. German

that under his own corporate name, W. J. German, Inc., he has been appointed distributor of all Eastman professional motion picture film. The Brulatour firm had that function, and it was understood Mr. Brulatour had a lifetime contract.

Mr. German's company has offices at John Street, Fort Lee, New Jersey; 6040 North Pulaski Road, Chicago; and 6700 Santa Monica Boulevard, Hollywood.

A native of Port Hope, Canada, Mr. German had his education at an Ontario business college, and entered the motion picture business directly from there, in Rochester, for Eastman Kodak, in 1906. He was in cost accounting, then in stockhouse auditing; and then, from 1916 to 1921, was in charge of planning and distribution. From Eastman that year he went to G. M. Laboratories, Long Island City, as manager, and also to Sen Jacq Laboratories, Fort Lee, New Jersey; and then to J. E. Brulatour, Inc.

Through the years Mr. German has been active in industry organizations and the list of his affiliations and responsibilities is long, the latest being the New York Variety Club post of chief barker, into which he will be installed this month. He is a director of Universal and of the Rochester Brewing Company; on the advisory committee of the Chemical Bank and Trust Company; and a member, among many groups, of the Lotus Club, the Explorers Club, the Motion Picture Pioneers, Westchester Country Club, the Society of Motion Picture and Television Engineers, American Society of Cinematographers, and the Academy of Motion Picture Arts and Sciences.

## Eight Majors Named in Devon Anti-Trust Suit

Eight major film distributing companies and the Balaban and Katz circuit have been named in an anti-trust suit filed by the Devon Amusement Company in the Federal District Court of Northern Illinois in Chicago. The Devon interests operated the Ridge theatre in Chicago from 1930 to 1942. The complaint, which seeks \$360,000 in treble damages, alleges that the defendants conspired to keep the Ridge from showing pictures earlier than the first week of general release, during the period of the theatre's operation.

"Wake up! Everybody's  
talking about  
'JUST THIS ONCE'!"

"Wake up Mr. Exhibitor,  
'JUST THIS ONCE'  
is the comedy of the year!"

"Wake up. Don't  
miss the Trade  
Shows Jan. 16th of  
'JUST THIS ONCE'!"



## "WAKE UP! HERE'S A 'SLEEPER'!"

Here's what Walter Winchell tells millions  
of movie-goers in his syndicated column:

**"'JUST THIS ONCE'  
a new M-G-M film  
is rated a click  
'sleeper'!"**

— Walter Winchell

### DON'T MISS THE TRADE SHOWS JAN. 16th!

ALBANY	20th-Fox Screen Room	1052 Broadway	1/16	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/16	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/16	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/16	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/16	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/16	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/16	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/16	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/16	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/16	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/16	2:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	1/16	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/16	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/16	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/16	10:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/16	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/16	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/16	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/16	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/16	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/16	1:30 P.M.	ST. LOUIS	5' Ranco Art Theatre	3143 Olive Street	1/16	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1/16	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/16	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/16	8 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/16	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/16	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/16	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/16	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N. W.	1/16	2 P.M.

M-G-M presents JANET LEIGH • PETER LAWFORD in "JUST THIS ONCE" with Lewis Stone • Marilyn Erskine • Richard Anderson • Screen Play by Sidney Sheldon • Based on a Story by Max Trell • Directed by Don Weis • Produced by Henry Berman • An M-G-M Picture

## RAY BRANCH RECIPE:

# STAR THE BIG NAMES AGAIN

## Exhibitor Leader Sees It the Way to Bring Back the Older Patronage

*The author of the following article entered the industry in 1908 as a shipping clerk in distribution, transferred to exhibition in 1911, returned to distribution for a number of years and in 1925 re-entered exhibition where he has remained. Mr. Branch now operates the Barby and Strand theatres at Hastings, Mich. He is a stalwart of Allied, was president of the Michigan unit and now represents his state on Allied's national board.*

by RAY BRANCH

For the past year or so exhibitors all over the country have been starving at the box office, and maybe you think we are asleep. But I know of many exhibitors who have probably devoted the major part of their time to various kinds of surveys. These surveys have been in the form of personal contact with patrons in their lobbies and on street corners. They have sent out groups of good will ambassadors on a house-to-house canvass and have spent many long hours interviewing lost patrons by phone.

### Worth Consideration

Most exhibitors took part in the Movie-time campaign and worked hard for the success of it. Still, the hoped-for increase in flow of people back to the box office has failed to materialize.

They say that once in a lifetime a fellow will come up with a brilliant idea that will solve some problem, and I believe after over 40 years I have an idea that may be of some value. At least, it is worth consideration.

In the various surveys that I have made, one startling thing has been brought to my attention, and I want to pass it on to the rest of the industry. But in order to do this, I must begin at the beginning and probably use a lot of words.

The correction must come from the top. By that, I mean that it must begin at Hollywood and work down to the exhibitor.

### Heavy Toll of Youth

In every community throughout the United States, a lot of boys are entering the armed services. I think that perhaps the effect is more apparent and pronounced in the smaller communities than it is in the larger. Where a comparatively small number of boys may receive their call, there is a considerably greater number that prefer to enlist rather than be drafted. This has taken a heavy toll from our so-called youth patronage, which can only be replaced by parents and older people. This I am sure is only a mathematical problem.

Now, in talking with the older patron, I



RAY BRANCH

find that the question most often asked is: Where are the stars that we used to see so often on your screen?

And right here is a hot one for Hollywood: We used to see Clark Gable four or five times a year and also Spencer Tracy, Gary Cooper, Walter Pidgeon, Gregory Peck, Van Johnson, Cary Grant, Fred McMurray, Jimmy Stewart, The Marx Brothers, Red Skelton, Bob Hope, Randolph Scott, the Andy Hardy series, Greer Garson, Claudette Colbert, Loretta Young, Ginger Rogers, Judy Garland, Rosalind Russell, Joan Crawford, Jane Wyman, Maureen O'Hara, Joan Leslie, Joan Bennett, Betty Grable, Lucille Ball, June Haver, Marjorie Main, Abbott and Costello, Boris Karloff, Edward Robinson. Possibly among those who started somewhat later, were Doris Day, Esther Williams, Katherine Grayson, Shelley Winters, Yvonne DeCarlo, James Mason, Kirk Douglas, Burt Lancaster, Anne Baxter, John Hodiak, Dan Dailey, Ann Blyth, Virginia Mayo, Ricardo Montalban, Jeff Chandler, Peter Lawford, Mark Stevens, Elizabeth Taylor, Jane Allyson, Jane Powell, Ruth Roman. I could go on and name a hundred more for you.

What has happened to them?

### Withdrawn from Service

They have been withdrawn from service, so to speak, except that they may appear once a year, or once in two years, and then in a super-colossal production. These were the names that made this business great and don't think the patrons are not aware of it. Sure, we want new faces and personalities, too, but new faces cannot entirely wash out the popularity of the older faces overnight.

I have talked with many exhibitors who

will show you where they can earn more money at the box office with a reissue of some of the pictures with these older names than they can with almost any of the new releases.

I am aware that when these stars make the big ones they probably command a large slice of the profits and are not so anxious to pay the increased income tax. But why not make more regular product of the budget type and take less money for each picture, and build this business back to where it used to be?

Back in the days when Paramount, Metro, Fox, Warners, released 50 pictures per year, we all made money and they gave us names that built up a popularity that has not since been matched.

### Names Still in Demand

When an exhibitor can take a reissue of some well known star and gross more money with it than he can with one of the new super-colossal productions, that in itself is good enough proof that the names and faces that once made this business are still in demand.

Figure it out for yourself: If we could have four pictures per year with each personality of the name value that I have mentioned, what a tremendous possibility we would have to bring audiences back again?

With all the publicity in the world—and we have had barrels of it on new faces and names—we can't make a new one click overnight.

One would think that either the producer was trying to kill off the old stars intentionally or that his idea of cutting the former number of releases and concentrating on a certain few pictures to increase revenue, was desirable.

But I can say that the people that we used to have as regular patrons feel that we have let them down: that they helped to create the stars and that the stars owe them something for that help. Our theatres played them up, and now we are helpless to improve conditions.

### Should Not Cost Much

The correction of this situation must surely come from Hollywood, and the best part of it is that it should not cost a great deal of money to try the experiment. As I see it, there may have to be some sacrifice of pride to go back and make pictures again for the masses. After all, I always supposed that our aim was to provide amusement for the masses at a price within reach of all.

Don't think the exhibitor has not set aside his pride; and, believe me, he will get down on his knees and mark the sidewalks with chalk. If the producers will bring back those faces that created the business, we will take our chances with television, or anything else.

### TV Aids Columbia Serial

Groundwork for top exploitation for "Captain Video," Columbia's new 15-episode serial, has been laid with 24 key markets already pre-sold by television, the studio has announced.



# The New York Film Critics Awards:

**THE BEST PICTURE  
OF THE YEAR**



**"A  
Streetcar  
Named  
Desire"**

**THE BEST ACTRESS  
OF THE YEAR**



**Vivien  
Leigh  
in "A  
Streetcar  
Named  
Desire"**

**THE BEST DIRECTOR  
OF THE YEAR**



**Elia  
Kazan  
for "A  
Streetcar  
Named  
Desire"**



**WARNER BROS. PRESENT**

## **"A Streetcar Named Desire"**

by ELIA KAZAN PRODUCTION PRODUCED BY CHARLES K. FELDMAN

STARRING **VIVIEN LEIGH AND MARLON BRANDO**

KIM HUNTER · KARL MALDEN SCREEN PLAY BY TENNESSEE WILLIAMS  
BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS  
AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

DIRECTED BY ELIA KAZAN DISTRIBUTED BY WARNER BROS. PICTURES DISTRIBUTING CORP.

# People in The News

ERIC PLESKOW has been appointed to the home office foreign staff of United Artists by ARNOLD M. PICKER, vice-president of United Artists in charge of foreign distribution. Mr. Pleskow formerly was Sol Lesser's representative in continental Europe and prior to that assistant general manager in Germany for the Motion Picture Export Association.

CECIL MARKS, formerly managing director in Indonesia and more recently on a special assignment in England, has been named manager in Trinidad for Universal-International, it is announced by ALFRED E. DAFF, U-I director of world sales, and AMERICO ABOAF, foreign sales manager. Other changes included ROBERT FERBER, manager in Trinidad, shifted to the post of representative in Venezuela; JAMES ALEXANDER, who had been New York representative for Central America, to assume a similar post in Uruguay, with headquarters in Montevideo. MARION JORDAN, Universal's New York representative for Latin America, is back in New York following visits to Uruguay, Brazil, Argentina and Montevideo.

AL GRUBSTICK, Lippert Productions, has been elected chief barker of the San Francisco Variety Club, Tent 32, succeeding ROTUS HARVEY. Other officers are SPENCER LEVE, first assistant; IRVING ACKERMAN, second assistant; ROBERT NAIFY, dough guy; and JESSE LEVIN, property master.

EDWARD HEIBER, western district manager for Souvaine Selective Pictures, has been promoted to the post of division sales

manager with headquarters in Chicago. Mr. Heiber's territory will embrace Midwest and Far Western districts. Mr. Heiber's appointment makes him the first divisional sales manager in the history of the company.

FAYETTE W. ALLPORT, London representative of the Motion Picture Association of America, is in the U. S. for a Christmas vacation. He expects to return to his post by the end of January.

SIDNEY LEIB, who leaves his post as service manager for the Motion Picture Export Association January 1 to join United Artists as foreign service department head, was given a farewell luncheon last week by members of the MPEA staff.

A. C. WILSON, head of Warner Brothers property department, last week celebrated 30 years with the company. He built up the department from one without a single prop in 1921 to a completely stocked department with nearly \$2,000,000 worth of props, furniture and draperies.

ARTHUR S. BRONSON has been appointed general manager of Central Casting Corporation, taking over the duties of the late Howard Philbrick.

Birth of a son to Mr. and Mrs. DONALD G. SCHINE of Gloversville, N. Y., was announced last week. Mr. Schine, president of Darnell Theatres, Buffalo, N. Y., is son of Mr. and Mrs. LOUIS W. SCHINE of Gloversville, N. Y. of the Schine Theatre circuit.

## Warner Net \$9,427,000 For Year

Warner Bros. Pictures, Inc., and subsidiary companies report for the year ending August 31, 1951, a net profit of \$9,427,000 after provision of \$9,100,000 for Federal income taxes and after a provision of \$700,000 for contingent liabilities.

For the preceding year the net profit amounted to \$10,271,000 after provision of \$6,300,000 for Federal income taxes and after a provision of \$850,000 for contingent liabilities.

The net profit for the year ending August 31, 1951, is equivalent to \$1.67 per share on the 5,619,785 shares of common stock outstanding on August 31, 1951, after deducting shares acquired by the company. The net profit for last year was equivalent to \$1.46 per share, on the 6,997,300 shares of common stock then outstanding.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the year ending August 31, 1951, amounted to \$116,909,000, as compared with \$126,944,000 for last year.

As a result of examinations by representatives of the Internal Revenue Bureau, the company has adjusted its fixed asset accounts and related depreciation reserves at September 1, 1950. Accordingly, the sum of \$3,768,000 has been restored to the asset account and an additional \$1,000,000 has been provided for Federal income taxes for prior years. This has resulted in an increase of \$2,768,000 in earned surplus which sum is not included in the earnings for the year as shown.

## Garland Breaks Record For Run at Palace

Entering the New Year with a record-breaking engagement, Judy Garland this week played her 12th week at the Palace theatre. New York, chalking up a longer run than the previous record of 10 holdover weeks made by Kate Smith in 1931, during the theatre's heyday.

Judy Garland in person and her All-Star Variety Show brought two-a-day vaudeville back to the Palace on Tuesday, October 16, and the show has been playing there ever since.

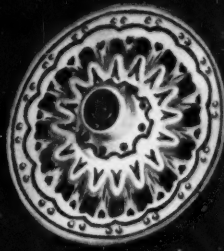
Kate Smith set the record in 1931 for ten consecutive weeks beginning on August 1, while the Eddie Cantor show earned second record honors for a nine-week run starting October 31, 1931.

## Wallis Buys "Botts" Stories

Hal Wallis, Paramount producer, has acquired the rights to 80 of William Hazlett Upson's "Alexander Botts" magazine stories to serve as material for a series of films starring Dean Martin and Jerry Lewis. The first production is scheduled to get underway this Spring.



George A. Crouch, zone manager, Warner Circuit, Washington, D. C.



THE  
**GREATEST  
SHOW ON  
EARTH**

THE  
**GREATEST  
SHOWMAN  
ON EARTH**







BETTY  
**HUTTON**  
as Holly, Queen of the Flyers



CHARLTON  
**HESTON**  
as Brad, The Boss-man



GLORIA  
**GRAHAME**  
as Angel, the Elephant Girl



CORNEL  
**WILDE**  
as The Great Sebastian



DOROTHY  
**LAMOUR**  
as Phyllis, the "Hula" Girl

# THE GREATEST SHOW ON EARTH

with  
HENRY WILCOXON  
LYLE BETTGER  
LAWRENCE TIERNEY  
EMMETT KELLY  
CUCCIOLA  
ANTOINETTE CONCELLO  
and

PRODUCED AND DIRECTED BY CECIL B. DeMILLE

Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus

Screenplay by FREDRIC M. FRANK, BARRÉ LYNDON and THEODORE ST. JOHN

Story by FREDRIC M. FRANK, THEODORE ST. JOHN and FRANK CAVETT



JAMES  
**STEWART**  
as Buttons—a Clown

"If It's a Paramount Picture, It's The Best Show in Town"

—and this Paramount Picture is

THE GREATEST BOXOFFICE SHOW ON EARTH!



## EDITOR EXCLAIMS:

# AND TO THINK THIS COULD HAPPEN TO ME—TO ME!!

## or—Man Bites Dog; or—Smart Manager Pushes Tough Editor Around and Makes Him Like It

by ROY ELKINS, Executive Editor  
Bristol, Va., Virginia-Tennessean

If anyone had told me, back in 1949, that someday I'd be pushed around by a theatre manager, I'd have treated him to a bit of choice newsroom vocabulary. After nine years of solid newspaper experience under my belt, I knew how to handle guys when they tried to live up to their names of publicity hounds.

And, as late as 18 months ago, if someone had told me I'd one day write a story revealing how a manager makes me eat crow—I'd have called a good friend who's manager of the state hospital for the mentally deficient.

But, here I am—getting shoved around quite often by one Wilfred Gillenwater, manager of Wilby-Kincey Theatres' house in Bristol, the Paramount.

What gets my goat is this: Willie forces me—and I use the word in full knowledge of its definition—to publicize his promotions. Even worse, he makes me like it.

Take the case of "Francis the Mule."

Gillenwater dropped into the office when I was in the back shop sending the day's last edition to press. When I got back to my desk, there he was, his size 11½ draped over my desk in a manner befitting a true member of the Fourth Estate.

Would I "like" to have a little story about a Paramount promotion? (Willie is cute, he never asks please, will I?) The theatre the next day would have a half-dozen mules down on State Street and treat them to a few bales.

I said no, thank you.

But next day I had to backtrack. One of our photographers came huffing to my desk in mid-morning. He was mumbling something about a picture of a traffic-stopping crowd on the main drag in front

of the Paramount. The cops were sweating blood.

Willie had me. He'd thrown together six mules, a few bales of hay and drawn a crowd that had stopped cars on the main stem of a city of 35,000. I did only what any other editor would have done—to prevent looking bad in the eyes of our readers I was forced to run a three-column picture and a story.

Then there was the flying saucer deal.

With projectionist Henry Clardy doing 99 per cent of the work, Willie constructed a reasonable facsimile of a saucer by covering a helium bag with a circular cloth frame.

They sent the thing up for a trial flight on a moonlit night. Some citizen saw the monstrosity hovering over the center of town—on the end of a rope, of course—and immediately called the CAA.

The CAA called Washington—so help me, it did—to find out if there was such a thing as a flying saucer. Advised there wasn't, at least not to the knowledge of the government, the CAA called Gillenwater. The fur flew.

"Get that . . . thing down and put red lights on it before you scare the city to death," Wilby-Kincey's pride was told and

**THE EDITOR COMPLAINS:** such stunts as the one below force him to pay attention (see accompanying article). The scene below is a setup arranged by Wilfred Gillenwater, manager of the Paramount theatre, Bristol, Va. At the right, Mr. Gillenwater himself. The stunt below by the way, is a mule dinner party for Francis, the mule.

the tone of the CAA man's voice didn't indicate a suggestion.

So, with heads bloody but unbowed, Gillenwater and Clardy began hauling her in.

But before the thing got down to the roof, somebody whanged it with a shot from a 30-30 rifle.

Before Willie knew what had happened, the United Press had the story riding its trunk wires. And "The Day the Earth Stood Still," opening the next day, really pulled 'em in at the box office.

Consider, also, the case of "Cheaper by the Dozen."

We saw that one in advance, thank goodness. When Willie told us he was going to find the area's biggest family, we

(Continued on following page)



Wilfred Gillenwater is a showman. Manager of the Wilby-Kincey Paramount in Bristol, Va., he not only broke through the defenses of a tough, publicity-wise newspaper editor to get the publicity he wanted, but he so impressed that editor that he sat down and wrote the following piece in tribute to Mr. Gillenwater. In an accompanying letter the editor said he thought the piece might help managers who read the Herald take advantage of Mr. Gillenwater's tactics to win press coverage for their own promotions.

## AND TO THINK!

(Continued from preceding page)

saw feature stories and got on the band wagon.

He did find some big families; in fact, he found 87 with a dozen or more children. And the biggest one consisted of 20 children, 18 of them living.

Willie went to town with that—treating the family to free theatre passes, free meals, a radio, electric toaster and other appliances. The city's merchants were happy to provide the prizes—merchants, too, like a free ride.

### Stunt Again Publicized

That one hit the United Press too. Gillenwater received hundreds of clippings from all over the country.

And "Cheaper by the Dozen" turned out to be a tremendous draw when it opened the following week.

One of Gillenwater's biggest promotions saw a disc jockey stay atop the Paramount marquee for nine days. The stunt was wrapped up with "The Thing" and the city's clean-up drive.

The jock, a character of no little repute, didn't set foot on soil for the entire period and received his food and drink via an oaken bucket and rope. He also received hundreds of letters daily the same way.

All his broadcasts originated from his little shack atop Willie's garish rain shed and each morning he told listeners of mysterious noises he had heard during the night. They came, he was certain, from "The Thing," which would open in a couple of days.

The promotion actually forced the police to send out special traffic men on several occasions to take care of jams in the theatre area. The situation was particularly bad when the jockey was lifted to his marquee post via a huge crane.

Gilly, as I sometimes call him, actually married a couple in a cave. That one plugged "Louisa," although truthfully I think that was going just a little too far.

He found a young couple who wanted to get married but weren't financially ready. Willie got them to agree to the event when he lined up everything for free.

They were married deep in the bowels of Bristol Caverns, one of the country's most beautiful underground wonders. Willie even persuaded a local radio station to broadcast the ceremony.

### Even Arranged Honeymoon

To finish the job, he arranged—again through local businessmen—for the pair to spend a honeymoon weekend at one of North Carolina's choice mountain resorts. They even got the use of a new Nash sedan.

And Gilly—to show his heart was there—gave each a week's pass!

How can one theatre manager rate such luck, you ask?

It isn't luck!

His secret is simple: He knows where

## KIPLINGER FINDS FILMS MAKING COMEBACK

The Kiplinger organization, which has heretofore been downbeat about the film industry, has changed its tune in a bright, two-page article in the December issue of its magazine, *Changing Times*. Titled "Movies Are Making a Comeback," the article says that as a result of "higher quality" product, the end of the "sulk" at TV's pretensions and of showmanship ("the weapon Hollywood wields best"), film business is 10 to 15 per cent ahead of last year with employment in the industry at a peak. The magazine specifically mentions 11 recent outstanding films, gives *Movietime U.S.A.* a pat on the back and concludes "for some time now, neither moviedom nor fandom has had it so good."

promotion stops and news begins. The line is a thin one, but it's there if managers will watch for it.

A guy can promote forever and never get any place unless he does something like stopping traffic on the main stem. When he does that, it's news—and nine times out of ten his newspaper will realize it.

Willie has another gimmick—and it's a honey. He's close to everything in the city and usually knows the news as quick as anyone, sometimes even before my reporters. He gives us a lot of good, solid news tips and that wins him respect in our newsroom.

Gillenwater's third weapon—and it's something other managers would do well to copy—is the ability to leave us alone except when he has a really worthy promotion. In short, he waits until he has something before telephoning me. The result is this: I know, when he does call, that his latest promotion is worth looking over.

As I was saying . . . wup! hold the phone! Willie has just called . . . now he's trying to find a cat that can outrun rhubarb. Man, that should be a story!

### Sell 5 Philadelphia Houses

Warner Brothers Theatres has sold five neighborhood houses in Philadelphia for an undisclosed amount to Albert J. Grosser, a local realtor. Two of the houses, the Uptown and the Imperial-Second Street, will continue to be operated as theatres, while all equipment will be removed from the others, the 60th Street, Alhambra and Richmond.

### Disney Buys Verne Classic

Walt Disney has acquired the film rights to Jules Verne's "Twenty Thousand Leagues Under the Sea," to be filmed in Technicolor as one of his most elaborate live-action productions.

## Fox to Hold Sales Meet January 7

Twentieth Century-Fox will hold its annual sales convention at the company's home office in New York January 7-11, Al Lichtman, director of distribution, announced last week.

Long range plans and policies for what the company considers the most powerful line up of product it has ever offered will be set at the five-day round table meeting. The sales staff also will see four of the studio's major new releases, including: "With a Song in My Heart," "Viva Zapata!" "Five Fingers" and "Return of the Texan."

Mr. Lichtman will preside at all sessions, with the round-table discussions led by Mr. Lichtman, W. C. Gehring, assistant general sales manager; Edwin W. Aaron, western sales manager, and Arthur Silverstone, eastern sales manager. Syros P. Skouras, president, will participate in all sessions of the convention, while Charles Einfield, vice-president, will outline advertising, exploitation and publicity plans.

Personnel attending will include 31 domestic branch managers, seven division chiefs, representatives of the international organization, members of the advertising, exploitation and publicity department, and others attached to the home office.

Twelve pictures to be released during the first four months of the year will form the basis of convention discussion.

The schedule is as follows:

January: "Decision Before Dawn," with Richard Basehart, Gary Merrill, Oskar Werner, and Hildegard Neff, co-produced and directed by Anatole Litvak; "Japanese War Bride," produced by Joseph Bernhard, featuring Shirley Yamaguchi and Don Taylor, and "The Model and the Marriage Broker," comedy starring Jeanne Crain, Scott Brady, and Thelma Ritter.

February: "David and Bathsheba," color by Technicolor, starring Gregory Peck and Susan Hayward; "Phone Call from a Stranger," with Shelley Winters, Gary Merrill, Michael Rennie, and also starring Bette Davis, and "Red Skies of Montana," color by Technicolor, with Richard Widmark, Constance Smith, and Jeffrey Hunter.

March: "5 Fingers," starring James Mason, Danielle Darrieux, and Michael Rennie; "Return of the Texan," featuring Dale Robertson, Joanne Dru, and Walter Brennan, and "Viva Zapata!," a Darryl F. Zanuck production starring Marlon Brando and Jean Peters.

April: "With a Song in My Heart," color by Technicolor, Jane Froman musical biography, starring Susan Hayward, Rory Calhoun, David Wayne, and Thelma Ritter; "Pride of St. Louis," with Dan Dailey and Joanne Dru, and "Rose of Cimarron," an Edward L. Alperson production filmed in Natural Color, featuring Jack Beutel, Mala Powers and Bill Williams.

### Set Academy Award Schedule

Nominations for Academy Awards will be announced February 12, with ballots for final voting to be distributed February 26 and returned by March 11. Winners will be announced March 20.

## NBC Offers Radio Salute To Movietime

A radio salute to Movietime U.S.A., devoted to the past, present and future of the film industry, was presented last week-end by the National Broadcasting Company in association with the Council of Motion Picture Organizations. The program, heard over the NBC network Saturday and in New York Sunday, was narrated by William Holden.

In addition to live interviews with Mary Pickford, Marlene Dietrich, Mae West, Gloria Swanson and Bing Crosby, the salute presented highlights from some of Hollywood's greatest films, with the actual sound tracks used. Among these were "The Jazz Singer," "Cleopatra," "Min and Bill," "Desire," "It Happened One Night," "The Littlest Rebel," "Go West Young Man," "All Quiet on the Western Front," "Mrs. Miniver," "Sunset Boulevard," "Going My Way" and "A Place in the Sun."

At the close of the show, 11 current major productions were promoted, included "Bright Victory," "Detective Story," "A Streetcar Named Desire," "Quo Vadis," "The River," "The Mob," "David and Bathsheba," "The Blue Veil," "Adventures of Captain Fabian," "The Highwayman" and "The Greatest Show on Earth."

The program was produced by Burt Champion, Paramount's radio contact, and Burroughs Prince of NBC.

### Two-Day Color Process Claimed by Tri-Art

"It is now possible for a producer to have his film printed in color 48 hours after shooting," it was stated in New York last week by Al Young, president of Du Art Laboratories, whose subsidiary Tri-Art Color Corporation, has announced the completion of a new laboratory in New York. With the new service, producers will now have facilities in the east to give them fast action on color films, it was said. The system is also available for speedy handling of color newsreels, Mr. Young said. The special color laboratory—under construction for two years—utilizes the Eastman Kodak three-color process and has a capacity for handling 25,000,000 feet per year with room to expand production to double the output, said Mr. Young.

### \$4,300,000 Loan Set By Pathe Industries

A \$4,300,000 loan has been arranged by Pathe Industries for the purpose of refinancing its outstanding debt, it was announced this week by William C. MacMillen, Jr., president. The loan's due date is January 31, 1955, and the banks involved are the First National Bank of Boston, Fidelity Trust Co. of Newark, Bank of Manhattan Co. and the Marine Midland Trust Co.

## Box Office Champions For December, 1951

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

### ACROSS THE WIDE MISSOURI (Metro-Goldwyn-Mayer)

Produced by Robert Sisk. Directed by William A. Wellman. Written by Talbot Jennings from a story on which Talbot Jennings and Frank Cavett collaborated. Color by Technicolor. Cast: Clark Gable, Ricardo Montalban, John Hodiak, Adolph Menjou, Maria Elena Marques, J. Carroll Naish.

### AN AMERICAN IN PARIS (Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Written by Alan Jay Lerner. Color by Technicolor. Cast: Gene Kelly, Leslie Caron, Oscar Levant, Nina Foch, Georges Guetary, Eugene Borden, Martha Bamattre. (Champion for the third month.)

### THE BLUE VEIL (RKO-Wald-Krasna)

Produced by Jerry Wald and Norman Krasna with Raymond Hakin as associate. Directed by Curtis Bernhardt. Written by Norman Corwin, from a story by Francis Campaux. Cast: Jane Wyman, Charles Laughton, Richard Carlson, Joan Blondell, Agnes Moorehead, Don Taylor, Audrey Totter. (Champion for the second month.)

### DETECTIVE STORY (Paramount)

Produced and directed by William Wyler. Written by Philip Yordan and Robert Wyler. Cast: Kirk Douglas, Eleanor Parker, William Bendix, Horace McMahon, Lee Grant, Warner Anderson, George MacReady. (Champion for the second month.)

### QUO VADIS (Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by Mervyn Le Roy. Written by John Lee Mahin, S. N. Behrman and Sonya Levien. Color by Technicolor. Cast: Robert Taylor, Deborah Kerr, Peter Ustinov, Leo Genn, Patricia Laffan, Finlay Currie, Buddy Baer.

### TWO TICKETS TO BROADWAY (RKO)

Directed by James V. Kern. Written by Sid Silvers and Hal Kanter. Color by Technicolor. Cast: Tony Martin, Janet Leigh, Gloria DeHaven, Eddie Bracken, Ann Miller, Bob Crosby, Barbara Lawrence. (Champion for the third month.)

### CBS-TV Leases Carroll Theatre in Hollywood

The Earl Carroll theatre, Hollywood, has been leased by the CBS Television Network for use as a television theatre. The lease begins January 1 and runs for one year with options. A. E. Joscelyn, director of CBS operations in Hollywood, said modification of the interior would be limited to technical needs. The lease was described as an "interim deal" pending completion of studios at CBS Television City.

### Paramount Approves, Fox Rejects, Films for Skiatron

Twentieth Century-Fox this week refused, and Paramount approved the licensing of films for the Skiatron home television test projected for the New York area. Meanwhile, it has been learned that RKO Pictures and United Artists are studying the Skiatron bid which has a January 15 deadline for a decision by the film companies, and Universal will turn down the request as it did in the case of another subscription television test—Phonevision.

Al Lichtman, 20th-Fox's director of distribution, said that his company is in the theatrical business and intends to stay in it,

indicating that the Skiatron plea is being turned down. Ned E. Depinet, RKO president, had similar comments on selling films to TV but added his company was still studying the matter.

As far as Paramount was concerned, Paul Raibourn, vice-president, said that since his company supplied films to Phonevision, it would be "discriminatory" not to do so for Skiatron. He added that he thought the Skiatron request was premature since it has not even filed for approval of the test with the Federal Communications Commission. Paramount has an interest in the Telemeter subscription television system, but Mr. Raibourn said this had no bearing on the decision as to Skiatron.

### Forms New Unit for TV And Film Production

Formation of Hal Roach, Jr. Productions to produce feature length and television films, has been announced by Hal Roach, Jr., who also is vice-president and executive producer of Hal Roach Productions, of which Hal E. Roach is president. The new unit has signed Gayle Gitterman, TV producer and former MGM writer and producer, as story supervisor. Official Films is to distribute the Roach TV films.



# BOSTON OPENS CANCER LAB

## Research Building Paid for by "Jimmy Fund" to Be Dedicated January 7

BOSTON: The Children's Cancer Research Foundation, founded by the Variety Club of New England, will dedicate its new \$1,500,000 Jimmy Fund Cancer Building here January 7—the first institution in the world devoted entirely to research on the cause and the cure of cancer in children.

The Foundation, organized in 1948 by the Variety Club, now is sponsored in addition by the Boston Braves and the people of New England, to whom belongs the now famous Jimmy Fund. The Foundation is an independent organization which makes use of the staff and facilities of the Children's Medical Center here so as to permit all the funds of the Foundation to be available for children's research. Cancer in infants and children now ranks second among the diseases which cause death in early life.

### All Modern Facilities

The new building, which stands on Binney Street and is connected by a bridge to the Children's Medical Center, is a five-story structure incorporating the most modern ideas in laboratory construction. It has no beds since those patients requiring hospitalization are cared for in wards in the Medical Center. Laboratories are fitted with the latest equipment, much of it installed in Boston for the first time. An award of \$100,000 toward the cost of this equipment was made to the Foundation by the United States Public Health Service.

The Variety Club first took the cause of children's cancer research to the nation in May, 1948, via a Truth or Consequences radio program. From that program grew the spontaneous "Jimmy Fund" campaign, now an annual event in New England. The "Jimmy" referred to was a young cancer victim interviewed on the air. In three consecutive annual Jimmy Fund drives, under the leadership of Louis Perini, president of the Boston Braves, and Martin J. Mullin, president of the New England Theatres Corporation, more than \$1,000,000 was raised for the foundation.

### Provided Third of Cost

Although it was not the original intention of the group to erect a new building, the increasing demands on the facilities at the Center made such a decision necessary. The Foundation provided one-third of the cost of the new building and received the balance from a local bank—the directors being confident that the entire expense will be met by future Jimmy Fund drives.

Besides providing money and facilities for research, the Jimmy Fund also makes it possible for any child with widespread can-

cer to receive free doctor's care, diagnostic and laboratory studies, and the specialized and costly medicines which are necessary. The Foundation funds, in conjunction with those of the Center, already have been responsible for making possible the discovery of the modern chemical treatment (aminopterin and related anti-folic compounds) for leukemia.

## RKO Division Managers Will Visit Exchanges

RKO Radio divisional sales managers and their assistants will tour all exchanges under their jurisdictions beginning January 7, Robert Mochrie, vice-president and general sales manager, announced last week. This will be the second trip taken by the executives to their exchanges since the sales meeting in Chicago, at which time the product for the first half of 1952 and plans for the Ned Depinet sales drive were announced. Participating in the tours will be Nat Levy, eastern division sales manager; Daniel Loventhal, Mr. Levy's assistant; Walter Branson, western division sales manager; Harry Gittleson, Mr. Branson's assistant; Charles Boasberg, north-south division sales manager; Frank Mooney, Mr. Boasberg's assistant; Carl Peppercorn, Canadian district sales manager, and Sidney Kramer, short subjects sales manager.

## Exhibitor TV Group Asks Part in FCC Hearing

WASHINGTON: The National Exhibitors Theatre Television Committee has asked the Federal Communications Commission for permission to take part in the coming theatre television hearings.

The original deadline for filing appearances for the hearings was in Feb. 1950, before NETTC was formed. NETTC now asks the Commission to grant its request to appear, even though filed late, because it represented many firms and organizations already listed as parties and would help bring more efficient and speedy hearings.

NETTC members include exhibitors affiliated both with the Theatre Owners of America and Allied States Association, according to the petition. NETTC has hired special engineering advisors, and will be in a position to "develop, correlate, and coordinate for the present to the commission with its single organized presentation the position and evidence of a substantial number of exhibitors and exhibitor organizations already parties to the proceedings."

The petition, filed by NETTC counsel Marcus Cohn, said the exhibitors had already signified their intention of relying on the NETTC presentation to present their case, and thus NETTC's appearance would make a more orderly and speedier hearing.

## Lippert Will Offer 22-30

CHICAGO: Lippert Pictures' 1952 production budget will more than double the 1951 total of \$2,000,000, with the company releasing at least 22 and possibly more than 30 pictures depending on current negotiations with independent producers, Robert L. Lippert, president, announced at the first national sales convention in Chicago last week.

At the same time Mr. Lippert emphasized the necessity of branch managers and salesmen impressing exhibitors with the exploitation possibilities of pictures. Arthur Greenblatt, vice-president in charge of sales, announced that Phillip Yordan, author of "Anna Lucasta," will join the company's story department and that directors Stephen Longstreet and Curt Neumann had been assigned to "Wild Girls" and "Tales of Robinson Crusoe," respectively.

Other pictures scheduled for release in 1952 include: "The Tall Texan," "Dorothy in the Land of Oz," "Galveston," "Massacre," "City of Sin," "Pirates Gold," "Flanagan's Boy," "Night Train to Paris," "Lady in the Fog," an untitled Carl Foreman story and two George Raft pictures in addition to his "Loan Shark," now before the cameras.

## New Zealand Eases Star Tax Treatment

WASHINGTON: New Zealand has agreed to ease its tax treatment of U. S. stars and other entertainers who go there to make films or stage appearances. New Zealand and the U. S. some time ago negotiated a treaty to avoid double income taxation. However, the treaty would not have ended double taxation on entertainers even if they were in New Zealand as briefly as a week or month in the year. The U. S. Senate, in ratifying the treaty, specified that it should go into effect only if entertainers were treated on the same basis as businessmen and other persons—that is, exempt from double taxation unless in the country six months or more in a year.

## Philadelphia Station Gets Republic Films

A new contract between WPTZ and Republic Pictures, under which the station will get exclusive TV rights here to 101 Westerns and 26 features, has been consummated in Philadelphia. Such Western stars as Johnny Mack Brown, Sunset Carson, Don Barry, Smiley Burnette, Bob Steele and Duncan Renaldo are included in the films.

## Leases Avalon in Chicago

Byron Thompson has leased the Avalon theatre, Chicago, from Isaac Brotman and Oscar A. Brotman. Oscar Brotman, who has combined theatre activities with his law practice, has resigned as a director of Allied of Illinois and in the future will concentrate on his law practice.



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*40<sup>th</sup>* ANNIVERSARY  
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NATE BLUMBERG



DRIVE

*Celebrating*  
his 40 Years in Show Business

# NATE BLUMBERG



# DRIVE

**WEEK-END  
WITH FATHER**

**BEND OF  
THE RIVER**

Color by **TECHNICOLOR**

**FLAME OF ARABY**

Color by **TECHNICOLOR**

**BRIGHT  
VICTORY**

**HERE COME  
THE NELSONS**

**The CIMARRON  
KID**

Color by **TECHNICOLOR**

**The BATTLE AT  
APACHE PASS**

Color by **TECHNICOLOR**

**FINDERS  
KEEPERS**

**MEET  
DANNY WILSON**

**The TREASURE OF  
LOST CANYON**

Color by **TECHNICOLOR**

**STEEL TOWN**

Color by **TECHNICOLOR**

**HEAR NO  
EVIL**

**MA and PA KETTLE  
AT THE FAIR**

**HAS ANYBODY  
SEEN MY GAL**

Color by **TECHNICOLOR**

**T**O CELEBRATE Nate Blumberg's 40 years in show business in a manner which will long be happily remembered by our thousands of exhibitor friends, we have carefully assembled a schedule of releases that, we are confident, will bring extra profits to theatres during the period of the Nate Blumberg Drive.

OUR RELEASES from January through April are big in every sense—particularly in the sense that...

*"A big picture is  
one that makes big profits"*



## Folsom Sees Big Year for RCA in 1952

Continued multi-million dollar plant expansion in 1951 has given Radio Corporation of America the greatest production potential of its 32-year history, Frank M. Folsom, president of RCA, said in a year-end statement last week.

Mr. Folsom said that throughout 1951 RCA accepted a rapidly increasing number of government contracts for scientific research, engineering development and production of military equipment in the radio-electronics field. "This volume of work, substantial in 1951, is expected to be three to four times greater in 1952, and will reach record levels during 1953," he commented. "Next year's military output will probably equal in dollar volume the 1942 rate, when RCA plants were devoted 100 per cent to war production."

Mr. Folsom said the American public in 1951 purchased about 5,000,000 television sets, bringing the total in use throughout the nation to more than 15,000,000. "These sales, plus new installation and servicing, added more than \$1,500,000,000 to the national income," he estimated.

He said the television receiver distribution potential in areas now served by stations was stepped up substantially during 1951 by increases in transmitting power and improvement in receiver design. In the fall of 1951 RCA developed a line of "super-powered" television receivers with two to three times greater selectivity, picture stability, and freedom from noise interference in sound reception.

"The glamour of television sometimes overshadows the fact that the radio and phonograph business are also in a very healthy condition. As a matter of fact, production of radio receivers and radio-phonograph combinations during the year was approximately 12,000,000 units—more than twice the figure for television sales," Mr. Folsom said.

### Withdraw "Quo Vadis" First Run Petition

MGM's petition for an extended first run and unlimited clearance on "Quo Vadis" in Chicago was withdrawn last week by Miles Seeley, attorney representing the film company. The action was made with the permission of Federal Judge Michael L. Igoe, who heard the petition when the court granted the extended run (over the two-week limit in a Balaban & Katz or RKO theatre set down in the Jackson Park decree) but denied a deviation from the immediate playoff in subsequent runs on pictures which play first runs in "affiliated" (RKO or B & K) theatres. Unless a new petition is filed, the action leaves the Woods and Oriental as the only downtown theatres of appreciable size eligible to play the film for an extended first run.

## IT'S A TRADITION BY NOW



THE LONG LINE of customers who braved chill winds while waiting to get into the Radio City Music Hall in New York. In the center, the tail-end of the four-block line. At the left, the mid-section of the line in front of the Associated Press Building.

### Simon Files 5 Trust Suits in Chicago

CHICAGO: Five anti-trust suits, totaling over \$2,500,000 in triple damages, have been filed in Federal District Court here by Seymour Simon, attorney. Three of the suits have been brought against the eight majors, Balaban & Katz and Warners Brothers Theatres by the Roxy Theatre, Inc., Berwyn, Ill.; Vilas Theatre, Cicero, and the Berwyn Theatre Corporation, operators of the Ritz theatre in Berwyn. They charge the defendants prevented their playing pictures sooner than 66 days following the product's first run showings.

The fourth suit, filed on behalf of the Studio theatre and Herbert Elisburg, Chicago, alleges that the eight majors, RKO Theatres, Great States Theatres, B & K, Warner Brothers Theatres and Winston Theatres, conspired to prevent the Studio from playing first run films which B & K or Winston wanted to play, forcing the Studio to play special or exploitation pictures.

On Wednesday Mr. Simon filed an anti-trust suit against the eight majors, B & K, and the Warner circuit on behalf of the Bertha theatre and Ida Lasker for the period 1929 through 1942, asking \$270,000 triple damages for violation of the Federal anti-trust laws.

### Announce Availability of Films on Drama Crafts

Nine new 16mm films dealing with the various crafts within the dramatic arts are ready for distribution to educators and schools administrators, the Educational Film Sales Department of the University of California Extension has announced. Titles of the films, which are part of a series, are: "Four Ways to Drama," "One Way to Build a Flat," "Make-Up for the Theatre," "Color and Light," "Making Theatrical Wigs," "Projecting Motion Pictures," "Bird Hunt," "Introduction to Jazz" and Perspective Drawing."

## Myers Sees Movietime as Year's High

WASHINGTON: "Beyond any question" Movietime U.S.A. was the most constructive development in the domestic motion picture industry during the past 12 months, according to Abram F. Myers, general counsel of Allied States Association.

Also beyond any question, the top job for 1952 is "establishing an all-inclusive arbitration system that will benefit exhibitors as well as distributors," Mr. Myers said.

Movietime, he said, was "one of the few occasions that the whole industry buckled down to a job, and a very creditable one it did, too." He predicted that the next Movietime would be "far, far better for the work of the first."

Arbitration, Mr. Myers emphasized, must be all-inclusive—taking in rentals, competitive bidding, print shortages and other problems as well as clearances and items that the distributors want arbitrated.

After arbitration, Mr. Myers sees the top need as the development of some pricing formula that "will give the exhibitor an incentive to go out and work to fill the empty seats." The Allied official said the present system, where "after a certain point the theatre owner is working only for the distributor," must be replaced, and argued that the distributor as well as the exhibitor would benefit from an incentive system.

### Increase in Boston Area TV

Television sets sold in November brought the total number of sets in the Boston area up to 832,670, an increase of 223,282 over a year ago, according to figures released by WBZ-TV and WNAC-TV. Of the total, 827,655 sets are in homes and 5,015 are in public places.



# BRITISH GROSS SHOWS DROP

**Quarter to June 30 Down from Previous But Film Rentals Show Gain**

by PETER BURNUP

LONDON: The latest installment of the fact-finding inquiry of the Board of Trade's statisticians — published last week in the Board's *Journal*—showed a drop in theatre admissions and takings in the quarter ended June 30, 1951, as compared with the previous quarter ended March 31.

In the former case, the total number of admissions was 337,290,000 with gross takings £25,652,000. That compares with the previous quarter's 358,615,000 admissions and £27,618,000 gross.

## Reversal of Trend

The proportion of net takings represented by payments for film hire increased from 34.8 per cent in the first quarter to 36.5 per cent in the second. That, comments the Board of Trade *Journal*, is a sharp reversal of the previous trend.

The *Journal's* statistics for the first time cover ancillary sales, including ice cream, confectionery and tobacco. When officials decided to bring such things into the ambit of their inquisition exhibitors made loud and insistent protests. But the outcome is innocuous.

Of the 4,593 theatres covered in the survey, 3,996 are shown to deal in ancillary sales. Of these, 387 operate through concession arrangements and of the total number of theatres under review, 498 have cafes or restaurants.

▽

Politicians and Whitehall officials have gone on their Christmas-New Year break without vouchsafing the slightest hint as to the Government's intention in regard to the future of the National Film Finance Corporation. Rumors mount that the Corporation's activities will be greatly restricted if not wound up completely.

Tom O'Brien, M. P., sent one of his celebrated telegrams to Peter Thorneycroft, president of the Board of Trade, saying: "Respectfully urge you to declare Government's policy of £2,000,000 loan promised by Harold Wilson to the NFFC and thus dispel doubts about the Corporation's future. Present uncertainty will adversely affect film production programme."

Said James Haldane Lawrie, NFFC's managing director: "We are awaiting the Government's decision."

▽

A striking increase in film-going among London children from 1931 to 1948 is recorded in a pamphlet "London Children and

the Cinema" issued here by the London County Council.

Three times as many go twice a week, it states. The percentage who go regularly at least once a week has increased from 39 to 64; and the percentage of those who do not go at all has decreased from 12 to six. "More than half the children of school age in London are today regular cinema-goers, and nearly all the remainder go occasionally. Of the regular attenders rather more than half go once a week, others twice; a few go three or four times, and five and even six times are not unknown."

In all the Saturday cinema clubs visited by the Council's inspectors, few pictures especially prepared for children were seen. "The children seem to follow the thrilling films more easily than adults do, but perhaps this is an illusion. Most of them do not listen to the dialogue and static scenes are largely ignored; love interest shots are greeted derisively, rough-house scenes rapturously," the report said.

## ECA Aid Scheduled for Burma Film Industry

The Economic Cooperation Administration has entered into a highly unusual contract with the government of Burma and Louis de Rochemont for developing a Burmese film industry, according to a report from Washington. Under the contract, it is understood, the Burmese government and ECA will guarantee Mr. de Rochemont convertibility into dollars of between \$200,000 and \$250,000 of earnings on a number of films which the producer will make in Burma. Purpose of the films is two-fold: the films themselves which will be shown commercially, and training of the Burmese in film production. The project is viewed more as a part of the United States program for extending technical assistance to underdeveloped countries than as a part of an information media guaranty program.

## St. Louis Firm to Produce Commercial and TV Films

Formation of Condon Films, Inc., St. Louis, to produce industrial, commercial, training and television films, was announced last week by Arthur E. Wright, Jr., former public relations counselor and advertising executive, and president of the new firm. The first major studio of its type in St. Louis, the firm already has begun operations and has facilities for both 16mm and 35mm films. Gus G. Kindervator, formerly vice-president in charge of sales for Anheuser-Busch, will be executive vice-president, and Bradford Whitney, formerly director and talent supervisor at KSD-TV, will be vice-president.

# "Caruso" Is Top Grosser In England

LONDON: "The Great Caruso" was this year's biggest money maker in British theatres, followed by "Samson and Delilah" and "King Solomon's Mines," the Herald London Bureau's annual box office survey discloses.

By common consent, 1951 was a year of vintage Hollywood films, but British hopes were somewhat dashed when it became known that only four films made here figured in the Ten Leaders. In 1950, five had appeared in the listing.

The complete list of box office successes is as follows: "The Great Caruso," "Samson and Delilah," "King Solomon's Mines," "Laughter in Paradise" (British), "Cinderella," "Worm's Eye View," (British) "All About Eve," "White Corridors" (British), "Captain Horatio Hornblower, R.N." (made in England) and the musical, "On the Riviera."

"Laughter in Paradise" was a cheerful piece concocted by Mario Zampi and distributed by Associated British-Pathe. It flourished not only here but in Italy and France. Surprise in the listing was "Worm's Eye View," made by veteran Jack Raymond without benefit of stars or lavish financing. The piece was based on a stage play of homely Army humor. Its evergreen gags brought to the booths ex-service men of two wars. Producers operating on far more lush standards were admittedly disconcerted by the film's success.

## Golden Outlines Terms Of Brazil Film Decree

WASHINGTON: The new Brazilian film decree has been outlined by Commerce Department film chief Nathan D. Golden.

Article One of the decree, which went into effect November 17, provides that all theatres must show at least one domestic film for each eight foreign films. Rentals must be made for the same run as for foreign films, and will include Saturdays and Sundays. Non-availability of domestic films must be reported in writing to the government.

Another provision says that the Censorship Service shall not permit showings of foreign shorts and newsreels unless the applicant can prove that he has exported at least 10 per cent as much meterage of domestic films.

Local papers have attacked the decree, Mr. Golden said. They claim the measure will only "stimulate greater production of inferior domestic films."

## Party for Polio Victims

The polio-stricken children of the Home of St. Giles the Cripple, Brooklyn, N. Y., were given a gala party Christmas Day by Harry Garfman, business representative of the New York operators union, Local 306.



A SPECIAL  
SERVICE FOR  
EXHIBITORS...

... DESIGNED  
TO HIGHLIGHT  
CURRENT AND  
CHOICE PRODUCT

# THE BOOKING OF THE WEEK

## PURPLE HEART DIARY

### THINGS YOU'LL WANT TO KNOW

#### TYPE OF STORY:

Comedy—Drama  
with Music

#### CAST:

Frances Langford  
Judd Holdren  
Tony Romano  
Ben Lessy

#### RUNNING TIME:

73 minutes

#### HIGHLIGHTS:

Awkled by millions of  
GI admirers, TV fans!  
The singing, laughing,  
loving picture of Frances  
Langford's own Army-  
life story! Singing 6 hot  
songs that set 9 million  
GI hearts apounding!  
Presold by her syndi-  
cated column! Sizzling  
with Tony Romano's TV-  
famous voice and guitar!  
Zany laughs from Ben  
Lessy, TV and nitery fa-  
vorite. "Marquee value."  
(Boxoffice) "Large pre-  
sold audience." (Show-  
men's Trade Review)  
Popular entertainment,  
human interest, emo-  
tional tug." (Hollywood  
Reporter)

#### RELEASE DATE:

In release

#### DISTRIBUTOR:

Columbia

SAMPLE  
NEWSPAPER  
AD

THE NUMBER ONE GAL OF WORLD WAR TWO  
- HITTING THAT DOWNBEAT  
WAY UP FRONT!

From  
Seattle  
to Siam—  
she sets nine million  
G.I. hearts  
a-ramping—and  
eighteen  
million G.I.  
feet a-stomping!

**PURPLE  
HEART  
DIARY**

starring  
**FRANCES  
LANGFORD**  
with  
Judd Holdren - Ben Lessy - Tony Romano  
AND G.I.'S ALL OVER THE WORLD  
Written for the Screen by WILLIAM SACKHEIM  
Based on the famous syndicated newspaper column  
Produced by SAM KATZMAN - Directed by RICHARD QUINE

Cheer up as she digs  
that dug-out downbeat on  
"HOLD ME IN YOUR ARMS"  
"ANYWHERE" - "FELLOW TOURISTS"  
"WHERE ARE YOU FROM?"  
"BREAD AND BUTTER  
WOMAN"



# The Hollywood Scene

## "That Monster" TV Has Hollywood A-Guessing

by WILLIAM R. WEAVER  
Hollywood Editor

The monster wears a dozen faces in Hollywood.

"The monster," sometimes pronounced "that monster," is Hollywood's name for television which is regarded by motion picture professionals as friend and as foe, depending on the point of view, but never as negligible, although the majority opinion at the close of one year and start of another is that its thrust is being contained, as the war correspondents say.

### Television Proves Boon To Rental Studios

The monster wears a smile for the owners of rental-studios, who were having a hard time of it after independent production tapered off in 1948, and who now have their stages comfortably filled with television-film producers grinding out product for the new medium. The monster has been smiling also upon the owners of certain expanses of real estate, suitable for the building of television studios, and of marginal theatres adaptable to television purposes. That about winds up the monster's un-mixed smiling to date.

Sometimes the monster smiles, and as often it frowns, on the television-film producers utilizing all that rental-studio space, and for the favored ones "it's a living," while for the others it isn't. These producers range from veteran theatrical-film producers, who profess a wish to be "in on the ground floor"

or to eat, as the case may be, to starry-eyed novices dreaming big dreams on short money. The casualties, which run high, are about evenly distributed.

The labor unions and talent guilds aren't quite sure yet whether the monster is, behind its Cyclopean countenance, malignant or benign at bottom, but they're taking no chances. Having come through long and sometimes embattled years to their position of command over theatrical film production and exhibition, they are giving the monster just enough rope to allow him freedom of movement on the upside of red ink but not enough so he can get out of hand.

### Guilds and Unions Keep Close Hand on Problem

These groups, although granting wage and other concessions within reason for the present, have no apprehensions about losing fiscal control of the situation, but they're not so happy about other aspects of the matter. They are acutely aware that a lax hand at the helm could steer the highest-paid professional personnel in the amusement world into the lowest-paid amusement industry under circumstances no more inconceivable than those presently surrounding the monster seemed to be a scant three years ago. They have no stomach for that. On the other hand, the monster has largely taken the slack out of between-picture unemployment, alleviating, on reduced rations, one of the thorniest and longest-standing union and guild problems.

As upon union and guild, so upon individuals, the monster smiles and frowns, beguiling a Red Skelton into what turns out to be a bonanza, a Jack "Dragnet" Webb into a producer-actor success without precise precedent, and scores of less fortunate adventurers into tired mediocrity in a medium that is mediocrity exemplified. In the main, at this beginning of what is generally regarded as sure to be another unpredictable year, professional Hollywood hasn't made up its collective mind as to whether the coming of the monster is a blessing or a curse, but is quite sure it's decidedly mixed.

### Four Pictures Started

Four pictures were started during the week.

Harry Tugend started "Military Policeman" for Paramount, a Bob Hope vehicle with Mickey Rooney and Marilyn Maxwell accompanying the star and George Marshall directing.

Jerry Wald and Norman Krasna launched "This Man Is Mine" for RKO Radio, with Nicholas Ray directing Susan Hayward, Robert Mitchum, Arthur Kennedy and others.

Fred Kohlmar rolled "Les Miserables" for 20th-Fox, with Michael Rennie, Debra Paget and Robert Newton directed by Lewis Milestone.

Producer-director Allan Dwan began shooting "Song of Youth" for Republic, with Bill Shirley, Eilene Christy and Ray Middleton in the cast.

### New Fitzpatrick Contract

James Fitzpatrick has signed a contract with MGM calling for him to produce eight of his "Traveltalks," in color by Technicolor, during the 1952-53 season. Mr. Fitzpatrick has made more than 400 Traveltalks for MGM in the last 25 years.

## THIS WEEK IN PRODUCTION:

### STARTED (4)

**PARAMOUNT**  
Military Policemen

**REPUBLIC**  
Song of Youth

**RKO RADIO**  
This Man Is Mine  
(Wald-Krasna)

**20TH CENTURY-FOX**  
Les Miserables

### FINISHED (7)

**COLUMBIA**  
Rainbow Round My

Shoulder  
(Technicolor)

The Saber and the  
Arrow

**MONOGRAM**  
Wild Stallion (Cine-  
color)

**PARAMOUNT**  
Famous (Techni-  
color)

**REPUBLIC**  
Rangers of the Golden  
Sage

**20TH CENTURY-FOX**  
Deadline . . . U.S.A.

**UNIVERSAL INT'L**  
Scarlet Angel (Techni-  
color)

### SHOOTING (22)

**INDEPENDENT**  
The Congregation  
(Paul F. Heard  
Prod.)

The Twonkey (Arch  
Oboler Prod.)  
Limelight (Chaplin  
Prod.)

Stolen Face (Inter-  
continental Pic.  
Prod.-Lippert re-  
lease)

**MGM**  
Because You're Mine  
(Technicolor)  
Carbine Williams  
Glory Alley  
Lovely to Look At  
(Technicolor)

**PARAMOUNT**  
Botany Bay (Techni-  
color)

Jumping Jacks (Hal  
Wallis Prod.)

**REPUBLIC**  
Minnesota

**20TH CENTURY-FOX**  
What Price Glory  
(Technicolor)  
Don't Bother to  
Knock  
We're Not Married  
Cry of the Swamp  
(Technicolor)  
Way of a Gaucho  
(Technicolor)

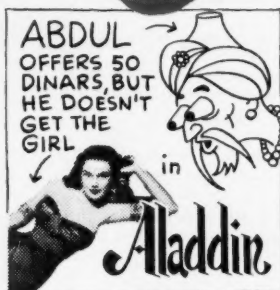
**UNIVERSAL-INT'L**  
Francis Goes to West  
Point

Lost in Alaska (for-  
merly "The Sour-  
doughs")  
Duel at Silver Creek  
(Technicolor)  
formerly "Claim  
Jumpers"  
Untamed (Techni-  
color)

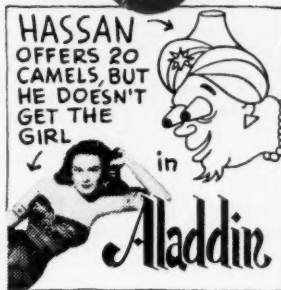
**WARNER BROS.**  
Man With a Gun  
Alexander, the Big  
Leaguer

# THE BIG TEASE of 52!

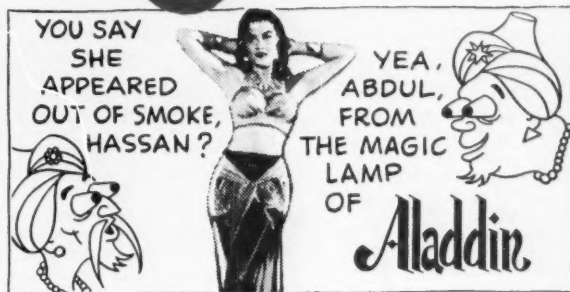
1ST  
DAY



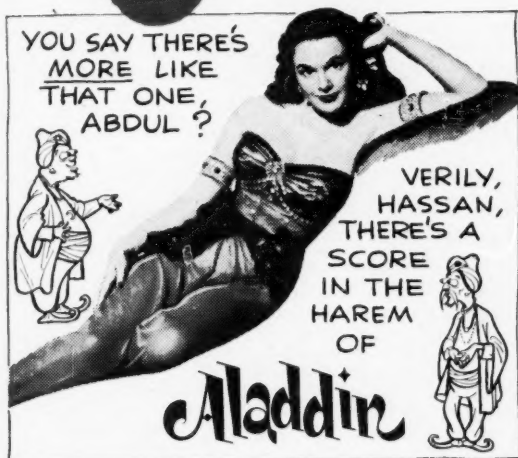
2ND  
DAY



3RD  
DAY



4TH  
DAY



That Luscious  
Profit-making  
Opening with  
**Monogram's**  
Spectacle in color by  
**Cinecolor!**

## Aladdin

AND HIS LAMP

starring  
**PATRICIA MEDINA JOHN SANDS**  
with RICHARD ERDMAN

A  
**WALTER WANGER**  
PRODUCTION

A  
**MONOGRAM**  
PICTURE

ALL THE DAZZLING THRILLS AND  
FORBIDDEN TEMPTATIONS OF THE  
FABULOUS ARABIAN NIGHTS!

COLOR BY  
**CINECOLOR**

Produced by **WALTER WANGER** • Directed by **Lew Landers**  
Screenplay by **Howard Dimsdale** and **Millard Kaufman**



## REMBUSCH SCORES ACADEMY THEATRE TV AWARDS BAN

In a letter to Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, Trueman Rembusch, president of Allied States Association, last week deplored the Academy's refusal to permit its annual Award presentations to be theatre televised as "a disservice to the entire industry."

"Frankly, I cannot conceive of any sound reason or reasons for the Academy to refuse the granting of clearance for the televising of the Awards in the some hundred-odd theatres equipped for theatre television," Mr. Rembusch wrote.

"If there were no retail theatre outlets exhibiting Hollywood's creations there would be no Academy of Motion Picture Arts and Sciences. There would be no actors, actresses, producers, technicians, etc., to receive awards."

Mr. Rembusch saw large-screen television as a distinct boon for all branches of the motion picture business, production not excepted. "The theatres that are pioneering theatre television are opening up a whole new field for every segment of the industry."

he wrote. "Theatre television may well become the training ground for new faces and give substantial employment to the older Hollywood faces and technicians."

"The Academy by depriving these theatres of the opportunity of carrying the Awards is doing a disservice to the entire industry."

The Allied head made it clear that his organization took a grave view of the Academy's stand. "I can tell you that the several thousand exhibitor members of Allied States Association will seriously resent the Academy's decision in this matter unless there are sound reasons behind that decision," he wrote to Mr. Brackett. He asked that the Academy furnish the industry the reasons for refusing "to grant theatre television clearance of this important industry event."

Various reasons have been given for the Academy's reluctance to make the award ceremonies available to theatres. Prominent among them is the reluctance of the major studios to permit their contract stars to appear on television.

### RKO Opens Branch Office in Tokyo

The Tokyo office of RKO Radio was opened officially January 1. Under the direction of Leon D. Britton, Far East supervisor, the staff includes: T. Ishikawa, general sales manager; Y. Nakatsuka, chief accountant; M. Morita, publicity chief; K. Murai, Tokyo chief booker; M. Tamiwa, Tokyo sales; K. Shima, Nagoya sales; and branch managers, A. Iga Kyushu; S. Ueda, Nagoya, and H. Nakanishi, Osaka.

## TV Boosts Ascaph Net

With the theatres no longer paying performance fees to the American Society of Composers, Authors and Publishers, television has taken over and this year has pushed the Society's income to record levels, it was announced last week.

In 1951, Ascaph's 2,500 writer members and 400 publisher members will have divided up \$14,000,000. This compares with \$10,000,000, the previous high income, in 1950.

Checks covering the split-up for royalty collections for the fourth quarter of 1951 went into the mails recently and exceeded \$3,000,000.

According to Otto A. Harbach, president of Ascaph, 1952 may be even more lucrative for the songsmiths. His estimate is based on the expectation for expanded television network services this year. During the first eight months of 1951, television stations

alone paid \$1,850,000 for the use of the Society's music. In 1950, income from that same source amounted to only \$300,000.

While television accounted for the lion's share of the Ascaph income for 1951, radio continued as an important source of revenue too. Under a court ruling, exhibitors no longer pay Ascaph, but individual Ascaph members make deals "at the source," with the producers.

### Will Confer with Lovett On Women Enlistments

About 20 leaders of the film industry will have luncheon with Defense Secretary Lovett in Washington, January 18, to complete plans for the industry's aid in promotion of women's enlistments in the Armed Forces. Those invited are expected to be company presidents, head of exhibitor organizations and representatives of the Council of Motion Picture Organizations. Promotion aids already suggested include the use of newsreels and short subjects designed to appeal to potential women enlistees and the installation of enlistment booths in the lobbies of theatres. Invitations to the meeting will be issued shortly.

### Set Flaherty Premiere

"St. Matthew Passion," the last work edited and presented by the late Robert J. Flaherty, will have its American premiere some time this winter at the Park Avenue theatre, New York. The film, produced in Austria, deals with the paintings of 14th to 18th Century Italian, Flemish, German and Spanish masters.

## Construction Seen Off from 1951 Levels

WASHINGTON: Theatre construction and the manufacture of motion picture equipment during 1952 will have to be cut "somewhat" below 1951 levels, National Production Authority film chief Nathan D. Golden has warned.

Evaluating the materials outlook, Mr. Golden said there was only one definite fact in the picture: "As far as civilian production is concerned, the situation will be worse before it gets any better, and there will be little improvement in supply before the end of the year."

Civilian use of copper will be cut back beginning with the second quarter of 1952, Mr. Golden said. Heaviest hit, he declared, will be all non-essential construction. "Every effort will be made to allow sufficient copper for construction already under way, but all new construction will be held down to an irreducible minimum," he stated. Drive-ins would be as hard hit as indoor theatres, he indicated.

Expansion in the steel industry will increase the supplies of steel available next year, the NPA official declared, "but this will be of little, if any, benefit to civilian production."

Although aluminum production is on the increase, it will still be many months before it catches up to demand, Mr. Golden predicted. "Even if there is no upward projection of the aircraft program, there will have to be further cuts in the allocations for civilian production—with little prospects of improvement before the end of the year," the statement declared.

In cutting back 1952 construction and production below 1951 levels, "certain more essential segments of the industries under Mr. Golden's jurisdiction will have to be programmed at the highest permissible level, and some less essential segments, including personal use items, at lower levels," the NPA statement concluded. "It is evident that it will not be until at least early 1953 before production levels approaching those of the last year can be resumed."

### Top Officials Attend "Dreams" Premiere

Mayor Martin H. Kennelly and His Eminence Samuel Cardinal Stritch headed the list of distinguished persons attending the special Chicago premiere of Warner's "Ill See You in My Dreams," held December 27 at the Chicago theatre for the benefit of the non-sectarian St. Jude Hospital Fund. Danny Thomas, Virginia Mayo and Michael O'Shea made personal appearances at the premiere and were on the formal receiving line. The film, starring Doris Day and Danny Thomas, is the story of Gus Kahn, the Chicagoan who became one of the nation's top lyric writers.



W. J. GERMAN, INC., is proud  
to announce that it has been appointed  
distributor of all Eastman Professional  
Motion Picture Films effective  
January 1, 1952.



W. J. GERMAN, INC.

John Street  
Fort Lee, New Jersey  
Tel: Longacre 5-5978  
Fort Lee 8-5100

6040 North Pulaski Road  
Chicago 30, Ill.  
Tel: Irving 8-4064

6700 Santa Monica Blvd.  
Hollywood 8, California  
Hillside 6131

## Oldknow Dies In Hollywood

**HOLLYWOOD:** Oscar S. Oldknow, 52, executive vice-president of National Theatre Supply, died here December 26 at the Cedars of Lebanon Hospital following a cerebral hemorrhage.

Mr. Oldknow, a native of Atlanta and the son of the late William H. Oldknow, pioneer Georgia film executive, was in charge of the southern and western territories for National Screen. He entered the film industry in 1920 in the state rights field. In 1926 Mr. Oldknow became vice-president in charge of the southern office of National Screen and two years later was given the western territory as well. In 1930 he joined Fox West Coast Theatres, where he remained until he returned to National Screen in 1933 in the position he held at the time of his death.

He also was president of the East Point Amusement Company, Atlanta, and held executive theatre interest in other parts of Georgia, Alabama and Florida. He is survived by his wife and his son, William H. Oldknow, who is a Sero Drive-In Circuit official.

### Max Kravetz, Former UA Secretary, 58

**HOLLYWOOD:** Services were held here December 27 for Max M. Kravetz, 58, former secretary of United Artists and long associated with Fox West Coast Theatres. At the time of his death, Mr. Kravetz had a suit pending against UA and also was a defendant in a suit filed by Mary Pickford arising out of his protest to the takeover of the company's management by the Krim-Fox-Benjamin group. Although he claimed to hold stock options under a prior management arrangement, Mr. Kravetz was compelled to resign as UA secretary. He formerly operated theatres in Wyoming. His widow and a son, Marvin, survive.

### Welford Beaton; Was Critic and Author

Welford Beaton, pioneer motion picture critic and author, died at the age of 80 in Hollywood December 10. A native of Canada, Mr. Beaton was the motion picture critic of *The Town Crier*, a Seattle weekly, for many years and the author of the book, "Know Your Movies." He was founder of *Pacific Ports*, a shipping magazine, and of *Hollywood Spectator*, which was discontinued in 1942, the year he retired.

### Herman Rubin

Herman Rubin, 65, vice-president of Neighborhood Theatres, Inc., died of a heart attack at his home in Petersburg, Va., December 21.

### John R. Bodley

John R. Bodley, manager of the Broad and State theatres, Trenton, N. J., died December 15 in Trenton.

## IN NEWSREELS

**MOVIETONE NEWS, No. 1**—Korea fighting continues during holidays. Oregon ship fire. Mine blast takes 119 lives. Submarine rescue in Pacific. Jap clerks strike. Mine on California coast. Battle ship home from Korea. Paris snow fashions. Stars see "Decision Before Dawn" premiere.

**MOVIETONE NEWS, No. 2**—Sports Review of 1951. **NEWS OF THE DAY, No. 235**—Korea fighting. Oregon ship fire. Stars fly to entertain troops. Strike in Tokyo. Debutante ball. Rams win title. **NEWS OF THE DAY, No. 236**—Presidential sweeps stakes. Circus cheer for kids. Spellman in Korea. Buffalo roundup. Canine football. Skating deluxe.

**PARAMOUNT NEWS, No. 38**—Outstanding news stories of 1951.

**PARAMOUNT NEWS, No. 39**—Beauty and the blades. People in the news: Harold Stassen, George F. Kennan. Cardinal Spellman. Fashions. Boxing.

**TELENEWS DIGEST, No. 328**—Battleship says farewell to Korea. Mine disaster. U.N. cares for Red war prisoners. News briefs: A new nation—Libya—is founded. Ike's supporters open headquarters. Cardinal Spellman arrives in Japan. Halley matries. Rams win pro title.

**TELENEWS DIGEST, No. 33A**—U.N. cares for Red war prisoners. Flood in Israel. Acrobatic firemen in Italy. Making a mink coat. A new and improved "drunkometer." Fashions.

**UNIVERSAL NEWS, No. 521**—War in Korea. Mine disaster. Midwest blizzard. Oregon ship fire. Churchill in Paris. Skiing. Football.

**UNIVERSAL NEWS, No. 523**—Sports highlights of 1951.

**WARNER PATHE NEWS, No. 40**—Churchill visits Ike. Ike supporters open Washington headquarters. Korea fighting continues. Oregon ship fire. American fashions in Switzerland. Premiere of "Distant Drums." Rams take title.

**WARNER PATHE NEWS, No. 41**—Sports Review of 1951.

### Samuel Sternberg, 61; Canada Film Veteran

Samuel Sternberg, 61, Canadian theatre veteran, died December 22 in Toronto after an extended illness. Mr. Sternberg entered the film industry with the Allen Theatres in Calgary 40 years ago. He went to Toronto in 1916 and for many years has been a head office executive of Bloom and Fine Theatres, a subsidiary of Famous Players Canadian.

### Harry Marcus

Harry Marcus, 45, executive of Republic Pictures International Corporation, died December 26 in New York after a long illness. Mr. Marcus had been associated with various of the Herbert J. Yates enterprises for the last 20 years.

### Samuel D. Palmer

Samuel Dimock Palmer, 69, former director of advertising and publicity for the old Paramount studios, and at one time in a similar position with Universal studios, died in Hartford last week.

### Jesse L. Clark

Jesse L. Clark, general manager of the Florida State Theatres since 1947, died January 2 in Boston, Mass. Mr. Clark was born in Candler Town, N. C., July 8, 1885, and had been connected with the Florida State circuit since its formation in 1914. He is survived by his wife, a sister and a brother.

### Harry Britwar

Harry Britwar, 63, vice-president of the Prudential circuit of New York, died January 1 in California after a heart attack. Mr. Britwar had been with the Prudential circuit for 25 years but has been inactive for the last few years.

## Eastman Gift For Museum

**ROCHESTER:** The George Eastman House of Photography here has received \$100,000 for use in acquiring and preserving historical motion pictures. The gift was made by L. Corrin Strong, Washington, D. C., as a memorial to Henry Alvah Strong, who helped George Eastman financially in the early days of the latter's photographic enterprises.

The funds will be used to make new copies on modern acetate safety stock of many of the old prints now in the Eastman House library and also for the construction of a building for the storage of nitrate film. The Eastman House collection already comprises more than a million feet of film, much of it dating back to the beginning of the 57-year old motion picture business.

The film collection will be known as "The Henry A. Strong Collection of Historical Motion Pictures" and the film vault building will be called "The Henry A. Strong Archives."

### Ask Exhibitors to Aid Civil Defense Shows

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, last week wrote to 100 exhibitors in 68 cities urging them to cooperate with the Civil Defense Administration in the staging and promotion of civil defense exhibits in their communities. The exhibits will be put on by three motorized Civil Defense convoys which will tour the country beginning in February. Mr. Mayer said that prior to the arrival of a convoy in a city, the mayor will ask a local exhibitor to serve on a committee to see that activities are conducted in a showmanlike manner. Exhibitors also will be asked to show a brief National Screen trailer advertising the event.

### North California ITO Names New Officers

Rotus Harvey, Westland Theatres, was named president of Independent Theatre Owners of Northern California at the annual meeting last week. Homer Tegtmaier, B. F. Shearer Co., was elected vice-president, and Ben Levin, General Theatrical, treasurer. Named as PCCITO trustee was Mr. Tegtmaier, with Mr. Levin as alternate. The board of directors includes David Bolton, Lawrence Borg, Lee Dibble, Gerald Hardy, William Helm, Mr. Levin, Dave Richards, Ed Rowden, Mr. Tegtmaier and Sid Weisbaum. Hannah Oppie was re-elected executive secretary.

### Sell North Carolina House

William Rierson and Charles Kallam have sold the Benbo theatre, East Bend, N. C., to Debs Holder, manager of the King drive-in, King, N. C., for the last three years. Mr. Holder's brother, Myer Holder, will be the new manager of the King.



*Gene Autry*  
HOLLYWOOD, CALIFORNIA

January 3, 1952

Dear Mr. Exhibitor:

I thought you might be interested in seeing first hand what we're doing for you through the medium of radio.

The copy underlined on the adjacent page from one of my radio scripts, is heard by over 10,000,000 people -- not just one week, but every single week of the year.

The recent nation Nielsen rating below, showing only the top twenty shows, indicates our relative position to other radio programs -- a position, incidentally, of which we're mighty proud.

Won't you think of us the next time you book a "Western" in your theatre?

Sincerely,

*Gene Autry*  
Gene Autry

SPONSOR: WM. WRIGLEY JR. CO.  
GENE AUTRY SHOW

1 AUTRY:  
2 (ON CUE) WELL GOOD FRIENDS AND NEIGHBORS, THAT PUTS  
3 THE CAKE IN THE OVEN FOR THIS WEEK, BUT COME NEXT  
4 SATURDAY NIGHT AT THIS VERY SAME TIME AND OVER THESE  
5 SAME CBS STATIONS, WE'LL ALL BE RIGHT BACK HERE DOIN'  
6 BUSINESS AS USUAL AT THE SAME OLD STAND. IN THE  
7 MEANTIME, JUST THIS LITTLE REMINDER. THE MOVIES ARE  
8 CELEBRATING THEIR 50TH ANNIVERSARY, AND MOVIES ARE  
9 BETTER THAN EVER. SO GO TO THE MOVIES OFTEN! IT'S  
MOVIE TIME, U.S.A. NOW THIS IS GENE AUTRY FOR  
DOUBLE MINT, ASKIN' YOU TO KEEP THINKIN' OF US UNTIL  
WE'RE ----

MUSIC: BACK IN THE SADDLE AGAIN AUTRY & ORCHESTRA

\*NOW:  
SILVER CANYON  
HILLS OF UTAH  
VALLEY OF FIRE

SOON:  
THE OLD WEST  
NIGHT STAGE TO GALVESTON  
APACHE COUNTRY

FULL CBS NETWORK  
BROADCAST: DECEMBER 1, 1951

60 NATIONAL NIELSEN RANKING--ALL RATED PR

Cur. Rank	Program	Dur. Freq.	NIELSEN-RATING				Avg. Aud. Cur.	Total Aud. Cur.
			% Homes		No. Homes--(000)			
			Cur.	Prev.*	Cur.	Prev.*		
EVENING, Once-A-Week								
1	LUX RADIO THEATER	60-1	13.3	10.0	5,573	4,190	9.5	14.2
2	ARTHUR GODFREY'S SCOUTS	30-1	10.5	7.4	4,400	3,101	9.0	12.2
3	WALTER WINCHELL	15-1	9.9	4.5	4,148	1,986	9.4	11.0
4	JACK BENNY	30-1	9.3		3,897		8.0	10.3
5	GENE AUTRY SHOW	30-1	9.0	6.9	3,771	2,891	8.0	10.1
6	F.B.I. (IN PEACE AND WAR	30-1	9.0	6.7	3,771	2,808	8.0	10.0
7	MR. AND MRS. NORTH	30-1	8.9	8.4	3,729	3,520	7.5	9.9
8	GANGBUSTERS	25-1	8.7		3,646		7.7	9.3
9	DRAGNET	30-1	8.4	6.5	3,520	2,724	7.8	9.4
10	MR. KEEN	30-1	7.9	6.9	3,310	2,891	6.0	9.1
11	DR. CHRISTIAN	30-1	7.8	6.9	3,269	2,891	6.9	9.6
12	HOPALONG CASSIDY	30-1	7.8		3,269		6.7	9.5
13	THEATER GUILD ON THE AIR	60-1	7.7		3,227		5.6	9.1
14	FATHER KNOWS BEST	30-1	7.5	7.0	3,143	2,933	6.1	8.5
15	HALLMARK PLAYHOUSE	30-1	7.4	6.4	3,101	2,692	5.7	9.0
16	RAILROAD HOUR	30-1	7.3	5.5	3,029	2,375	6.2	9.5
17	HORACE HEIDT SHOW	30-1	6.7	6.3	2,808	2,540	6.3	8.6
18	BOB HAWK	30-1	6.7	7.0	2,808	2,933	5.9	8.9
19	MARIO LANZA SHOW	30-1	6.7	5.8	2,808	2,430	5.6	9.0

RELEASED THROUGH COLUMBIA PICTURES CORPORATION

# MEXICAN 1951 TOTAL AT 101

by LUIS BECERRA CELIS  
in Mexico City

Announcing that Mexican picture production for 1951 will stand at 101, Felipe Palomino, secretary general of the technical and manual workers sections of the National Cinematographic Industry Workers Union (STIC), a top film labor leader, recently estimated. He cited the total as proof that the general complaint of the industry being in a depression was unjustified. The estimated 101 films this year, Mr. Palomino argued, is not very much less than the high record of 125 produced in 1950. The industry complained that most of the 1950 pictures were poor box office.

The Government here recently prevented a local television station from going through with elaborate plans for a four-hour telecast coinciding with the pilgrimage of 1,000,000 Catholics to the Shrine of Our Lady of Guadalupe, this country's patron saint. The station was to have marked the anniversary of the apparition in 1530 of Our Lady of Guadalupe.

XEWTV, operated by Emilio Azcarraga, had assigned 32 writers to prepare a script for the telecast, which had been approved by the Ministry of Communications and Public Works. Just before the broadcast was to go on the air, the Ministry cancelled its permit and a policeman was sent to the station to prevent its going on the air.

The reason given by the Government was that somebody had found that Mexican law forbids any kind of religious propaganda. Mr. Azcarraga ordered his employees to ignore the ban, but finally had to yield.

The theatres are now getting \$34,600 of the \$346,000 the local public spends for Sunday amusements, a newspaper survey finds. That shows increasing competition for the theatres on their best day, mostly from football and horse racing.

The Ministry of Public Education is buying 1,000 television sets in the U. S. and next January will place them in key farming zones so that country people can watch important events happening here and in

other big Mexican cities. Service will be from transmitters in those cities. The telecasts will also include practical instruction for farmers.

Television is spreading to Tampico. The Cia. Television de Mexico, S. A., a local firm, is preparing to open a video station in the oil port next spring.

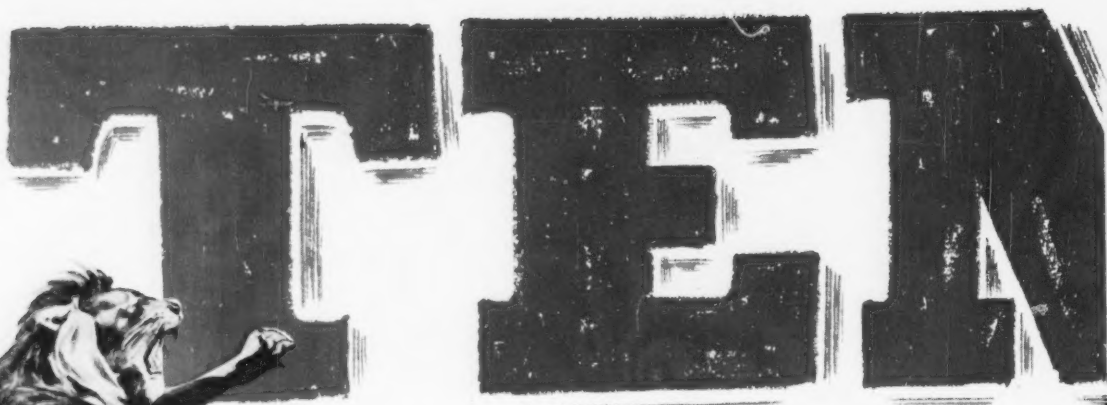
Local exhibitors are uneasy over the announcement by Fernando Casas Aleman, Regent of the Federal District which includes this city, that, even though Congress has "defroze" rent controls enacted here during the war, theatres and other entertainment establishments will definitely not be permitted to raise their admission prices.

The National Cinematographic Industry Workers Union (STIC) is moving to include television cameramen and projectionists in its membership.

## UA Product to Run In African Circuit

For the first time since 1938, United Artists pictures will be exhibited in the houses of African Consolidated Theatres, controlled by the Schlesinger interests, as a result of an agreement worked out recently in London, Arnold Picker, UA vice-president in charge of foreign distribution, announced last week.

# Coming from RKO... The Pre-



## The Greatest of All

Featuring HOWARD HILL, World's Greatest



## French Fight Competition

by HENRY KAHN  
in Paris

Exhibitors in Lyon are trying to persuade the municipal authorities to limit the showing of films by clubs and organizations, generally known as non-commercial, to those made at least five years before.

The Lyons exhibitors point out that these so-called educational bodies, which include secular, religious and political groups, are really run for profit. They say the amount of money spent on advertising proves that these organizations do make a profit. Yet, because they are registered as non-commercial, they pay no taxes.

It is hoped that if the films shown by these groups are strictly limited to old pictures, they will lose their attraction for the general public. At the moment these groups are doing excellent "business," while the commercial cinemas are empty.

At least one French paper has come to the aid of the American film industry and has answered the Communist charge that the U. S. takes 9,000,000,000 francs out of France while French films sold to America return no more than 28,000,000. *Objectif*,

which is the organ of the Socialist technicians and is violently anti-Communist, says the figures are entirely misleading since the 9,000,000,000 represent the gross takings. Actually, Hollywood only pockets 1,000,000,000 francs.

Readers are reminded that all American films shown in France pay special taxes imposed by the French Government, much of which is paid into the Aid Funds. It is estimated that over the past three years, America has contributed 360,000,000 francs to the French industry.

After showing that taxes are paid out of money earned by American films, *Objectif* said that French films actually paid about 2,000,000,000 francs in taxes as against 5,000,000,000 francs which were paid by foreign pictures.

The Free Technicians trade unions, which include Socialist, Christian and autonomous unions, have written to the Minister of Commerce, who is responsible for the cinema, contesting his figure of 3,500,000,000 francs granted to exhibitors to redecorate their theatres. The trade unions maintain that no more than half that sum was actually given, out of the Aid Funds, to the exhibitor.

The free unions also point out that vast sums of money granted to producers are not controlled and suggest that these sums are not always spent in the way intended.

Louis Chauvet, president of the French

Critics Association, has resigned. He is opposed to critics sitting on the censorship board and to all Government interference. It will be recalled that two years ago the whole industry including producers and critics resigned from the board. They complained the reconstituted censorship body gave the Government a majority of votes through the inclusion of a member of the Families Association. The split continued for over a year.

## Anna Neagle, Flora Robson Are Honored by King

LONDON: Anna Neagle and Flora Robson, famous British actresses who have appeared in numerous films, were made Commanders of the Order of the British Empire, in the Royal Honors List issued at the New Year. Scriptwriter T. E. B. Clarke was given a similar honor. Miss Neagle, whose husband-producer, Herbert Wilcox, was made a C.B.E. in last year's honors list, is currently appearing in "The Lady with a Lamp," the story of Florence Nightingale, showings of which are sponsored throughout the United States by the American Red Cross. Miss Neagle last week was named "First Lady of Britain's screen" for the fifth successive year in the MOTION PICTURE HERALD's annual "Top Money Making Stars" poll in Britain. She and Mr. Wilcox were to have returned to Britain aboard the *Queen Mary* this week.

# Proved Boxoffice Sensation!

# WIBO

Photographed in ANSCO COLOR

## Wild Animal Pictures!

Archer, Hunting Big Game with Bow and Arrow!

Distributed by  
**R K O**  
**RADIO**  
**PICTURES**

# The National Spotlight

## ALBANY

A guest editorial by Ronald Reagan on "Do You Know Hollywood?" in the *Albany Knickerbocker News*, ran for three-quarters of a column. A biographical sketch of the actor topped it. . . . The Strand scheduled a pre-holiday celebration midnight showing of "I'll See You in My Dreams" at regular prices. The Ritz, second Warner downtown house, ran a morning "Color Cartoon Festival" for one day during Christmas week. Admission was 25 cents. . . . Fabian's Grand eliminated its screen show for one night to house the University of Pennsylvania show. . . . Walter Scheff, Variety Club member and new manager of the Schine-owned WPTB, has one of the leads in "Lady in the Dark" which is being presented for three weeks at the Playhouse. . . . S. H. Fabian, president of Fabian Theatres, inspected the circuit's houses in the Albany area, while here on TOA business. . . . Dr. Henry Brown's Colonial played the first vaudeville bill of the season for five days, and opened with another variety show on New Year's Eve. A picture was shown with each. . . . Jules Perlmutter Theatre Booking Service has moved to quarters in the Paramount building.

## ATLANTA

Charlie (Jackpot) Clark, checked in at his office after visiting in Charlotte, N. C. . . . The Pekin theatre, Montgomery, Ala., has installed Heywood-Wakefield chairs purchased from Wil-Kin Theatre Supply Co. . . . Donald Boardman Sky-Vue drive-in, Augusta, Ga., installed new Ashcraft projection lamps. . . . E. A. Garrity, manager of the Dixie drive-in, Macon, Ga., was in Atlanta for a visit to the home office. . . . W. J. Gordon, former assistant manager of the Hiway drive-in, Savannah, Ga., now manager of the 80 drive-in and Augusta drive-in. . . . Jack Smith, after 60 days leave, back at his post as assistant manager of the Stewart drive-in, Atlanta. . . . Paramount theatre will open "Wild Blue Yonder" on January 8. . . . Sam Hinson, with exchanges in Charlotte, N. C., will be the manager of Lippert Exchange there. . . . On the row: Jake Aaronson, Dixie Film Exchange, Charlotte, N. C.; Mack Jackson, Strand and Jackson theatres, Alexander City, Ala.; Sid Laird and L. J. Duncan; Clyde Sampler and Ebb Duncan, Carrollton, Ga.; Oscar Lam and Walter Griswold, Lam Amusement Co., Rome, Ga.; E. C. Butler, Covington, Ga.; John Hackney, Porterdale, Ga.; Mrs. M. M. Osburn, Strand, Covington, Ga.; and J. A. Stuches, Cedartown, Ga. . . . Eddie Aaron, 20th Century-Fox representative, visited the local branch.

## BALTIMORE

Adam Goetz, manager of the Hippodrome theatre, was awarded third prize in Colum-

bia's "Sirocco" exploitation campaign contest. . . . I. M. Rappaport has returned from a business trip to New York. . . . Mrs. Elsa Soltz, Howard theatre owner, is recuperating from a heart attack. . . . Mrs. Marie Smart, wife of Loew City manager Joe Smart, is back home after a bout with pneumonia. . . . Mr. Rappaport has reverted to a stage show policy at his Hippodrome theatre over the New Year Holiday, and Mayor D'Alesandro proclaimed it "Vaudeville Week" in honor of the occasion. . . . Jack Sinnott, Little Theatre assistant manager, was routed from bed last week on a false alarm by the police who thought someone had broken into the theatre. . . . Variety Club Oyster Roast scheduled for January 5 is under the supervision of Mill Myers. . . . Morris Mechanic has returned from a trip to Florida. . . . Milton Schwaber, Schwaber circuit head, is in Miami. . . . John Kilduff has taken over the ad artist duties in addition to his art shop work at Loew's, replacing Bud Mulgrew who reported to the Air Force.

## BUFFALO

Marc Wolf, International Chief Barker, will be in Buffalo on Saturday, January 19 to install the new crew of Tent No. 7. The new officers to be installed are: Dave Miller, chief barker; Max Yelley, first assistant; Robert Hayman, second assistant; Arthur Krollick, dough guy and W. E. J. Martin, property master and these new canvasesmen—Gus Basil, Wally Gluck, Billy Keaton, Charles S. Kosco, Bert Ryde and Vincent R. McFaul. . . . A Louis J. Rosokoff family corporation has purchased the building housing the Teck theatre at 760-780 Main street for a sum said to be in excess of the assessed valuation of \$374,000. . . . Richard T. Kemper, zone manager, Dipson theatres, is spending much of his time at the Batavia home offices of the corporation, assisting Bill Dipson during the illness of Andy Gibson who recently suffered a heart attack. . . . Elmer F. Lux, general manager, Darnell Theatres and city councilman-elect; Nina Belle Lux, his wife and Dorothea V. Sherman are the incorporators of Oswego Theatre Corporation just organized to engage in the theatre business in Oswego and Gloversville. . . . Charles A. McKernan, manager of Paramount's South Buffalo community house, the Seneca, has been elected treasurer of the South Buffalo Business Men's Association. . . . There was open house at the Variety Club on New Year's Eve. . . . Jack Mundstuk, MGM exchange manager, jubilant over business being done by "Quo Vadis," at Shea's Buffalo, where it now is in its second record week at advanced prices. . . . Dalton Burgett, Dunkirk, has taken over the State theatre in that town and has extensively remodeled and redecorated the house. . . . It is now reported that it will be mid-1954 before Buffalo has any more TV stations, which should be good news for western New York exhibitors. . . . Margaret

Janis, associate manager, Cinema, is organizing a Student Cinema Guild, the members of which will aid the theatre, an "art" house, in promoting its many art features.

## CINCINNATI

Work has started on the installation of eight projectors and a 300 square foot television screen at the 3,300-seat RKO Albee, flagship of the local circuit, at an estimated cost of \$25,000, with completion scheduled about mid-January. This is the first theatre in this area to install television, and the fourth on the RKO circuit, the others being in Cleveland, Washington and New York. . . . Services for Frederick M. Strief were held here December 24, following his death at his home in Miami, Florida. Mr. Strief formerly was active in local independent theatre organization work, and managed various suburban theatres. His widow survives. . . . Maurice White, president of Mid-States Theatres, is back at his desk after an appendicitis operation. . . . The Wood theatre, in Spencer, W. Va., built approximately five years ago by Cinema Theatres, of Bramwell, W. Va., but dark most of the time, has been reopened by the owners, who concentrated on the operation of the Robey theatre, in Spencer. . . . Garland West, exhibitor at Buchannon, W. Va., will be temporarily out of circulation, due to a broken leg suffered when his car went off an icy road.

## CLEVELAND

Christmas business in local theatres was weak. Causes were an all-day rain atop heavy snow and ice, and the one-hour Disney TV show on Christmas afternoon. . . . Albert Blackburn has temporarily closed his Atlas Theatre, East Liverpool. . . . 1951 three per cent city amusement tax collection is approximately 40 per cent under that of 1948, according to the office of the Commissioner of Licenses and Assessments. The 1948 total was \$602,000. The 1951 estimated take is \$420,000. This includes collection from all types of amusement. . . . Sanford Gottlieb, former local film classics branch manager now heading his own buying-bookings agency in Philadelphia, was a holiday Cleveland visitor. . . . Anna Palmieri, 212 S. Detroit Ave., Los Angeles, Cal., brought action in Common Pleas Court to collect \$17,000 in rent allegedly due her for the unexpired term of a 10-year lease on the 420-seat Circle theatre, Akron, which she owns and leased to the Firestone Park and Amusement Company of Akron and several individuals.

## COLUMBUS

Federal Communications Commission has authorized Secretary of Commerce Charles Sawyer and his family to purchase radio sta-

(Continued on opposite page)

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tions WCOL and WCOL-FM from Pixleys, Inc., for \$100,000. The Sawyer family owns WING, Dayton and WIZE, Springfield, Ohio. . . . Norman Nadel, *Columbus Citizen* theatre editor, is in New York on a show-shopping trip. His daily reports on shows will be printed in the *Citizen*. . . . Leo Yas-senoff, of Academy Theatres and F. & Y. Building Service, received a plaque from members of the Agudas Achim synagogue in appreciation of his assistance in construction of the new Bexley synagogue. . . . RKO Palace showed a film, "The Singing Boys" about the Columbus Boys choir with 12-year-old Chet Allen as narrator. Chet is the local singer who sang the leading role in the Gian Carlo Menotti opera, "Amahl and the Night Visitors" over NBC-TV Christmas Eve.

## DENVER

E. M. (Eddie) Loy, 64, a film salesman in the Denver and Salt Lake city territories from 1918 to 1945, died at his Torrington, Wyo., home after a heart attack. Mr. Loy sold for Vitagraph, Paramount, Fox and RKO. He is survived by his wife, a son and daughter. . . . Archie Speak, 45, RCA service man, died at a McCook, Neb., hospital from a blood clot caused by an auto accident. . . . Herbert and Ray Johnson have opened their new 450-car Copper drive-in at Silver City, N. M. . . . Bruce Rippey is now managing the Delta, Delta, Colo. . . . Film Exchange Employees Local B29 elected William Fenske president; Minnie Jackson, vice president; Elmer Finch, treasurer; Don Spaulding, business agent; Ida Schultz, secretary; Paul Kauzalrick, sergeant-at-arms, and Owen Clough, chairman of the trustees . . . Film Office Employee Local F29 elected John Roberts president; Gene Vitale, vice president; Herman Ruele, treasurer; George Mayo, business agent and secretary pro tem; Betty Moore, sergeant-at-arms. . . . Ralph Batschelet, Paramount theatre manager, elected chief barker for Variety Tent No. 37. Others named include William Hastings, first assistant; Fred Brown, second assistant; Sam Feinstein, dough guy; Victor Love, property master; James Micheletti, Robert Garland, Robert Selig, H. M. McLaren, Ray Davis and Harry Green, canvassmen. Hall Baetz, retiring chief barker, is international canvassman.

## DES MOINES

Frank Banning, manager for the Commonwealth Amusement Corp., Kansas City, Mo., for the last four years, has been appointed manager of the Grand and Marion theatres in Knoxville. The two houses are owned by E. W. Kerr of Pine, Colo. Mr. Banning replaces George D. Hart, resigned, who was with Mr. Kerr in Knoxville for 10 years. Roy Rhodes, assistant manager, continues in that post. . . . A fire broke out in the Colo theatre, Colo, an hour after it had been filled with children attending a Christmas show. Smoke and water damaged the theatre considerably, but no one was hurt. The blaze is believed to have started from an overheated furnace. . . . The K. and L. Theatre Corp. has been granted the right to occupy the Town theatre premises at Cedar Rapids for at least the next 12 years. Judge Floyd Philbrick has ruled that the Merchants National Bank, which owns the building, cannot remove the theatre corporation from the premises as long as the cor-

# MRS. PARKER, LEADING FEMININE SHOWMAN

Portland's "First Lady of the Theatre," and one of America's busiest business women, is Mrs. J. J. Parker, president of J. J. Parker Theatres, who owns and operates Oregon's largest independent circuit.

Mrs. Parker was a newspaper woman prior to her marriage to J. J. Parker, 28 years ago. Having studied journalism at the University of California, she conducted her own advertising agency at that time. Since her marriage to Mr. Parker, she was indirectly associated with the theatre business, and at the death of her husband in 1941 became president and general manager of the independent circuit bearing his name.

Mr. Parker left 11 corporations, which Mrs. Parker manages and controls. Included among them are the United Artists, Broadway and Mayfair theatres in Portland; the Liberty, Viking and Riviera theatres in Astoria, and the United Artists theatre in Pendleton.

To her close friends, she is known as Hazel. She is intensely interested in the welfare of Portland's half million inhabitants and constantly is carrying out plans to hold their patronage. An ardent reader, she studies the psychology of motion picture merchandising and maintains a system from which she can determine at a glance the trend of business.

She is busy, because she keeps her fingers on every phase of theatre operation. If she had nothing more to do than pay routine calls to her houses, she would be busy enough. The two towns in which she operates theatres, outside of Portland, are located at opposite ends of Oregon.

During World War II she devoted a large portion of her time to the national effort. From the very beginning Mrs. Parker set aside a certain portion of her time and effort to the war effort. She encouraged those who work with her to join in all war activities and follow through.

Mrs. Parker was the first exhibitor in the United States to conduct a campaign to raise funds to send free cigarettes to service men overseas. From her theatres alone



MRS. J. J. PARKER

she sent over 8,000,000 cigarettes to the fighting front.

For this activity Mrs. Parker was personally commended by General Douglas MacArthur; Brigadier General Thomas E. Rilea, in charge of all supplies going overseas; Admiral Nimitz, and a number of other high Army and Navy officials.

Since the war she has directed the same energy to current civic undertakings. She gives generously of her time as an American Red Cross worker and as an ardent contributor for that organization.

Mrs. Parker's theatres are as modern as the word "modern" itself. Each year Mrs. Parker spends a month in New York because she wants to familiarize herself with new developments and meet the men who steer the industry from the home offices. She knows that her patrons desire and she seeks to give them the best in comfort, courtesy and quality.

Mrs. Parker looks to the future with renewed determination and a certainty that motion pictures are and always will be "the world's best entertainment" for all.

poration's lease is good. The judge's ruling was made on a suit brought by the theatre corporation owners, Julian H. King and Raymond J. Lumsden, against the bank and J. D. Siegel. . . . Variety club, together with the Salvation Army, sponsored an annual Christmas party at the Paramount theatre for shut-ins. More than 1,200 crippled children and inmates of the County home were guests. They were treated to movies, a stage show and gifts. Variety club members provided transportation for their guests. . . . Kenneth Gregg, a farmer, has purchased the Avoca Theatre business, at Avoca, Ia., from Howard Brookings of Oakland. Mr. Brookings, who owns theatres at Walnut, Oakland and Carson, retains possession of the build-

ing. . . . Articles of incorporation have been filed in Des Moines by the Indian Theatre Corp. Officers are listed as Ralph Blank of Omaha, president and secretary, and Nathan Sandler of Des Moines, vice-president and treasurer. . . . Construction has begun on a new outdoor theatre for Cedar Rapids. . . . The Arrow theatre at Cherokee, has been named winner of the annual Pioneer circuit's promotion and advertising contest.

## DETROIT

Theatre attendance picked up slightly after the last minute Xmas shopping. . . .

(Continued on following page)



(Continued from preceding page)

Mickey Zide, the son of Jack Zide, manager of Allied Films, has joined the Columbia Exchange as booker. . . . Albert Dezel of Dezel Productions is in the hospital recovering from an operation. . . . A two-week vaudeville experiment at United Detroit's Regent theatre, was dropped. . . . Irving Teicher has sold out his interest in the Studio theatre, first run art house, to Mr. Dezel, William Flemion and Edward Shulman, his associates. . . . Community Circuit has reopened the Lakeview in suburban St. Clair Shores recently. Mike Thomas will manage the house. . . . Detroit's Downtown theatre is being torn down by wrecking crews, the American Hotel Corp. announced.

## HARTFORD

Henry L. Needles, formerly Hartford division manager, Warner Bros. Theatres, has opened this city's newest first-run foreign film house, the 700-seat Art. Opening attraction was "The River." Mr. Needles is serving as managing director, with Mrs. Estelle Parker O'Toole as house manager and director of publicity. . . . David Sherman has resigned as assistant manager of the Warner Art theatre, Springfield, Mass. Jack R. Shields of the Capitol theatre, Ansonia, Conn., has been recuperating from auto accident injuries. . . . Hugh Connors, former film checker in the Hartford area, has been named assistant manager, Princess theatre, Hartford, replacing Bernard Stevens, resigned. . . . Robert Bengle has been appointed assistant manager of the Warner Capitol theatre, Springfield, Mass. . . . Mrs. Phyllis Manguilli of New Haven, former biller at the RKO exchange in that city, is the mother of a baby girl. . . . The Connecticut Theatre circuit offices have moved from 152 Temple St., New Haven, to 111 Whitney Ave., in that city. . . . Philip Maher and Peter LeRoy have started construction of a drive-in theatre in Bloomfield, Conn., a Hartford suburb, with completion scheduled for early Spring. The backers are planning to operate a 700-car capacity drive-in. . . . Hartford Visitors: Byron McClellan and Fred Nowell, Local 439, IATSE, New London, Conn.; Harry F. Shaw, Lou Brown, and Morris Mendlesohn, Low's Poli-New England Theatres, New Haven; Harry F. Smith, Western Massachusetts Theatres, Springfield, Mass.; Joseph S. Borenstein, Warner Strand, New Britain, Conn.; James M. Totman, Warner Bros. Theatres, New Haven; and Andrew A. Sette, Warner Capitol, Springfield, Mass.

## LOS ANGELES

The U.A. Exchange held their annual holiday party in their club room. . . . Grover Smith has closed his Cosmo, Glendale. . . . Max Myers, former branch manager for Columbia, died December 12. . . . Lew Berman has purchased the 101 drive-in, Ventura, from Reeves Espy. Mr. Berman's associates are J. R. Drilisma and Job Sanderson. . . . Morrie Jacobs, field representative for Ed Levin, escaped unscathed from an auto accident. . . . Arnold Shaak recently closed the Holly theatre and workmen have begun to dismantle the building. Ben Mohi purchased the almost new seats for his Hunley theatre. . . . The Ritz, Long Beach, operated by Sam Stiefel, was damaged recently by fire. . . . Abe Montague, Columbia general sales manager, was in town from New York for conferences with branch manager

Wayne Ball. . . . Leo Hershon and Saul Fruchtmann have sold the Monica theatre to Bob Schwartz and Jack Hendricks. Out-of-town owners this week were James Parks, Taft; Judge Pawley, Indio. . . . The Warner Exchange employees received their annual Christmas bonus.

## LOUISVILLE

Thomas Maxedon, popular resident manager of Chakeres Theatres' Shelby and Burley theatres, Shelbyville, Ky., has resigned his position and has been replaced temporarily by James Jenkins, who came to Shelbyville from Frankfort. Mr. Jenkins has been assistant manager at the Capitol theatre in Frankfort, and will be in Shelbyville until a manager is selected for the theatres. . . . A great number of exhibitors were in town and visited the row during the holidays. Included were Russell Phillips, Franklin, Greensburg, Ky.; A. N. Miles, Eminence, Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.; C. K. Arnold, Arco and Melody, Bardstown, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; George Lindsay, Lindsay, Brownsville, Ky.; Rex Richards, State, Crouthersville, Ky. . . . Quite a number of the subsequent run neighborhood theatres ran continuous matinees on Christmas Day. . . . Phil Thompson, 51, Edmonton, member of a prominent Metcalfe County farming and banking family, died at the Samson Community Hospital. He was owner of the Edmonton theatre, and a partner in a drive-in theatre between Cave City and Horse Cave. . . . With the completion of extensive remodeling including a new front The Crescent theatre, normally a neighborhood subsequent run theatre, was reopened on Christmas Day. The Crescent is owned and managed by Morton Weinburg, who also controls the Shelmar Theatre here.

## MEMPHIS

A stunt promotion for "Never Trust a Gambler" attracted wide attention and got results in Memphis for Jack Tunstill, manager, Crosstown theatre. He sent two young men out into the crowds on the street with a handful of \$1 bills to sell for 50 cents. . . . Albert Mohler, well known Memphis projectionist, who had worked at Warner theatre for many years, died at the age of 59. . . . Mid-South exhibitors shopping and booking on film row in Memphis included Pat Fleming, Round Pound; Charles Lane, Saffell; H. W. Pickens, Semo; Fitz Farris, Cleveland; C. T. Willis, Munford; and Amelia Ellis, Mason. . . . Charles Arendall, now with the Air Forces stationed at Augusta, Ga., who is on leave as shipper at Paramount, was home for the holidays.

## MIAMI

Travis Dumas, formerly assistant manager of the Paramount and now in the service, was married to Melva White. . . . After several weeks of 'first run', the Olympia is returning to the popular policy of vaudeville plus a film. George Hoover, managing director of the area's Florida State theatres, reported successful negotiations with Miami Federation of Musicians will have the stage shows back beginning January 16. . . . Reaction on lowered prices for student admissions were favorable from the beneficiaries and varied on the managers'

parts. . . . Mitchell Wolfson announced the Carib theatre would have the Orange Bowl game televised as an experiment. The Carib installation marks the first such in Florida and in the south. . . . Personnel changes included Clayton Behee, assistant Center George Aylesworth, assistant Rosetta and Keith Hendee, relief manager for Parkway, Surf, Essex and Mayfair.

## MILWAUKEE

The Oakland theatre here reopened December 30 after remodeling. The Oakland, formerly a Fox house, is now an independent owned by Myran Weinstein. . . . John Steinfeldt, former manager of the Tosa theatre, is the new manager of the Mid-City, owned by John Freuler. . . . Final hearings on the proposed drive-in building code were held at the state capitol in Madison. The Industrial Commission is now taking it under consideration, and the AITO expects to hear from the Commission in about 10 days. Wisconsin Allied made many suggestions. . . . The Fox Palace theatre, managed by M. H. Harman, has been using a lot of large photos in front of the theatre and around the outer lobby. . . . The St. Cloud houses here, Tower, Oriental and Zenith, featured children's holiday matinees.

## MINNEAPOLIS

A meeting of Midwest Division branch managers of Twentieth Century-Fox, was held at the Nicollet hotel in Minneapolis, presided over by M. A. Levy, Midwest Division manager who has his headquarters in Minneapolis. Branch managers attending the meeting were: Ralph Pielow, Jr., Minneapolis; R. L. Conn, Des Moines; J. R. Neger, Kansas City, Missouri; J. H. Lorentz, Milwaukee; J. E. Scott, Omaha, and Gordon S. Halloran, St. Louis. . . . Burtis Bishop, West Coast MGM sales manager, was in town on a visit. . . . Benjamin Berger, president of Berger Amusement Company, is in Honolulu. . . . Ted Mann, president of North Central Allied Independent Theatre Owners, is in Los Angeles.

## NEW ORLEANS

Lewis Cox, co-owner of Bayou Land drive-in, Barton, near Donaldsonville, La., was to close it January 3, and remain closed during January for renovations and alterations. . . . Joy Theatres, Inc., closed the Leo drive-in, Shreveport, La. . . . The Lake Charles A.F.B. theatre, Lake Charles, La., closed on December 13 due to damages and reopened on December 23. . . . The crowds of people invading the city for the annual sugar bowl classic on New Years Day are largely contributing to healthy box office receipts. . . . Frank Francois, visiting the row, said that he resigned as manager of Algiers drive-in, Algiers, La. . . . Exhibitors seen were few during the holidays. Glimpsed were E. R. Sellers, Yam drive-in, Opelousas, La.; Frank DeGrauw, DeGrauw Theatre Enterprises, Abbeville, La.; Lewis Cox, Pierre Part, La.; Ernest Drake, Ponchatoula, La.; F. G. Pratt, Jr. and Harold Dacy, of Pratt Theatres, Vacherie, La.; Mr. and Mrs. Neal Robinson, Crestview, Fla.

## OKLAHOMA CITY

Effective December 24 through January 1, holiday matinees were held at the Will  
(Continued on opposite page)



(Continued from opposite page)

Rogers, May and Agnew theatres. . . . All kiddies were invited to be guests of the Center theatre December 24, for a free show, four color cartoons and "A Christmas Carol". . . . Audie Murphy and four other Hollywood players will be here January 9 and 10 for personal appearances in connection with the state premiere of "The Cimarron Kid." The picture will be shown at the Warner theatre. . . . The Gem Theatre, in Tulsa, Okla., has been closed for repairs, and was reopened Sunday, December 23. . . . Children in Stillwater, Okla., were guests of the Camera theatre at a free film party Monday, December 24, Doyle K. Banks, manager, said. . . . City youngsters gathered at the Ritz theatre in Shawnee, Okla., for the 30th annual Christmas party sponsored jointly by the theatre and the J. C. Penny Co.

## PHILADELPHIA

Birk Binnard, manager of the Warner, Reading, Pa., took over the lease of the Penn in suburban West Reading. The house has been operated for almost 10 years by Howard W. Whittle, a brother of Walter Vincent, of the Wilmer and Vincent circuit which originally built the house and later turned it over to the Fabian interests. . . . A. J. Vanni, district manager for the Warner theatres in Atlantic City, N. J., returned special Saturday kiddie matinees, which had been discontinued a few years ago, to the Colonial. . . . Vassar Club of Delaware renewed its sponsorship of Saturday morning children's shows at Warners' Ritz, Wilmington, Del., for the benefit of the club's scholarship fund. . . . Mrs. Erma D. Poppay, wife of Sidney Poppay, manager of the Capitol and Strand, Gettysburg, Pa., and the only woman member of the local school board, was named its vice-president in succeeding a member whose term had expired. . . . City budget for 1952 for Reading, Pa., newly prepared, pares down the amusement tax anticipation by \$15,000 below the 1950 estimate for 1951. Also calls for a one-mill cut in the real estate levy. . . . Former U. S. Senator Francis J. Myers will be the toastmaster at the Variety Club banquet on January 7, honoring outgoing chief barker, Ted Schlanger, and installing Victor H. Blanc as the new club head. . . . The Trans Lux, seating only a few hundred, is reported to have offered about a quarter of a million dollars for "Quo Vadis". . . . Nat Nathanson, United Artists eastern division manager, was in for a sales session with branch manager Johnny Turner and staff. . . . Charles Goldfine closed his South City drive-in, an in-city open-air operation

## PITTSBURGH

Max Silverman has assumed the managerial duties at the suburban Squirrel Hill theatre which is experimenting as a first run

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house with the "Lavender Hill Mob." Les Kennedy replaces him in a similar capacity at the Manor theatre. . . . Loew's Penn celebrated Christmas week with "Quo Vadis" in its sixth week and still doing five shows a day which is excellent even for that house. The classic probably will move over to the Ritz for a few more weeks. . . . Gabe Rubin screened "The River" for the critics at the Art Cinema which gave the newspaper boys an opportunity to spend Christmas Day at home. Incidentally, "Macbeth," the current attraction in that house, gave it the best weekend business in many months. . . . Ray S. Woodward, owner of the Franklin, Pa., theatre, has been elected to city council. . . . This city drained on the Hollywood cinema product during the pre-holiday week. Five downtown houses, the Stanley, Harris, Fulton, Palace and Warner all had double bills. . . . The extremely bad weather conditions which brought ice covered roads, cut deeply into theatre grosses and forced the Variety Club to postpone its Family Nights on two successive Fridays.

## SAN FRANCISCO

Hal Honore, manager of the Guild and Park theatres at Menlo Park, is leaving the theatre industry to go into radio promotion and sales with station KIBE, Palo Alto. . . . Earl Williams, Royal Amusement Co., is nursing a broken left arm. He slipped on the newly polished hardwood floor at his home. . . . Al Dunn, one time manager of the Orpheum and Ellis, is now back (after an absence of nine years) at the Fox. . . . Rotus Harvey, president of the PCCITO and the ITO spent New Year's weekend in Los Angeles with Art Arthur, secretary of the MPIC. . . . Charles Crowley, salesman with United Artists, died December 22 at his home in Sacramento, after a long illness. . . . Irving Levin, divisional director of San Francisco Theatres, Inc., will leave January 10 (with his wife and two sons) for a trip to South Africa. They will sail aboard a freighter and will tour up the entire continent. Mr. Levin is taking 16mm camera equipment with him and plans to "shoot" pictures all along the way. . . . Barney Guernette, Monterey-Peninsula district manager for Golden State Theatres, has purchased two theatres in Exeter from Westland: the 537-seat Exeter and the 450-seat Kaweah. . . . Hannah "Grandma" Oppie, executive secretary of the PCCITO and the ITO, entertained her navy son-in-law, David Parsons, with a pre-Christmas party, when he stepped over to see his wife and two sons, enroute to his new station at Astoria, Oregon. . . . The number of TV sets in use in the Bay Area now reaches 298,000, placing San Francisco 15th in national position.

## ST. LOUIS

The Empress theatre, which has been operated in the past as a second run house by Joseph C. and Louis Ansell, has been closed. The Empress will reopen in January as a dramatic and musical comedy house. The management intends a 10 to 15 week dramatic season after which the house will go back to motion pictures until next fall. . . . Many of the theatres in this city closed Christmas eve to allow employees to spend the evening with their families. . . . Tom Bloomer, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and his family are vacationing in Miami Beach. . . . Paul

Krueger of the Fred Wehrenberg theatres and his family, are also in Florida. . . . Perry T. Rathbone, director of the St. Louis Art Museum in Forest Park, has been appointed a member of the advisory board of Picture Films Corp., a new York studio which makes motion picture films of the works of famous artists in the leading galleries of the world. . . . Shubert theatre, a first run, which was closed about 10 days ago, reopened under a new policy. Now the Grand Avenue theatre, it will present foreign films under a reduced admission. The new admission prices are 30 cents and 40 cents and the first offering will be "Bitter Rice," which has already played this city in a downtown house. . . . "Quo Vadis" closed a successful five week run at Loew's State.

## VANCOUVER

A new \$60,000 theatre with seating capacity for 350 is to be started in January at Parksville on Vancouver Island. . . . Frank Gow, Famous Player district manager, who was hospitalized, is coming along nicely. . . . Eddie Zetterman, manager of the Columbia theatre, New Westminster, is very ill in Columbia Hospital suffering from high blood pressure. . . . Bill McMillan of the Dominion is recuperating from a heart attack in a local hospital. . . . Projectionists local 348 (AFL) elected officers. . . . Bill Forward, manager of General Theatre Supply Co., of Vancouver, has just completed the installation of Simplex X-L projectors in the Famous Player Broadway theatre, Vancouver. . . . It's reported that Stan Trout of the Hope Theatre, Hope, will build a new theatre at Merritt in the B. C. interior. The town with a population of 1,300 is at present serviced by the 350-seat Rex theatre, which is deemed "inadequate for the community's needs at the present time. . . . The Chilliwack drive-in theatre has closed for the winter months. . . . Lou Segal, Monogram manager, reports that business in the B. C. territory is up 50 per cent over that of 1950.

## WASHINGTON

"Quo Vadis" at Loew's Palace had 7,040 people at the opening day's performances, as compared with 4,852 for "Gone With the

(Continued on following page)

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kissed will go...

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MEN  
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(Continued from preceding page)

Wind's" opening day. . . . Walter Cersley, for the past 15 years manager of Warner's Uptown theatre, has resigned his job. He started in show business in 1922 with the Crandall chain of theatres. . . . Van Johnson, Mrs. Johnson and Louis Calhern were in town for location shots on "Mr. Congressman". . . . RKO Keith's had a double bill for their New Year's Eve show: "Las Vegas Story" and "Double Dynamite". . . . The Playhouse will follow "The River" with "Caesar and Cleopatra". . . . Loew's Palace tied in with Station WWDC for the promotion of "Quo Vadis," by having the station identify itself as WWDC-QV, followed by a short, commercial announcement.

## New York Film Critics Name "Streetcar" Top

The Warner production of "A Streetcar Named Desire" was judged the best film of 1951 and its director and leading lady were honored as the best in their field by The New York Film Critics at their annual meeting in New York last week.

Elia Kazan won the award for direction and Vivien Leigh was chosen for her acting in "Streetcar." Arthur Kennedy was chosen the outstanding actor for his performance in "Bright Victory."

Vittoria De Sica's "Miracle in Milan," made in Italy and described as "fantastic comedy," was picked as the outstanding foreign contribution of the year.

Fifteen critics, representing the metropolitan press cast ballots. "Streetcar," a Charles K. Feldman production released by Warner Brothers, won out over "The River" by one vote. Other pictures that figured among the Top Ten for the year in the opinion of the critics were "Fourteen Hours," "Oliver Twist," "A Place in the Sun," "An American in Paris," "Detective Story," "Death of a Salesman," "Decision Before Dawn," and "People Will Talk."

Candidates for best actress besides Miss Leigh were Shelley Winters for her part in "A Place in the Sun"; Mildred Dunnock for "Death of a Salesman"; and Katherine Locke for her characterization in "Try and Get Me."

## Detroit Tent Prepares Cerebral Palsy Plan

The Detroit Variety Club's "emancipation project" concerning cerebral palsy patients will get under way early in 1952, Dr. A. C. Furstenberg, dean of the University of Detroit Medical School, told club officials last week. Under the club's plan, it will obtain the release of cerebral palsy patients from state institutions for the insane and transfer them to a special department to be established at the University Hospital at Ann Arbor. The club believes that under proper treatment the patients can be rehabilitated and become useful citizens. Headed by Earl J. Hudson, president of United Detroit Theatres, as chief barker, all officers and directors of the Detroit tent have been reelected for 1952. Other officers are M. F. Gowthorpe and Lou Wisper, assistant chief barkers; James Sharkey, treasurer; Charles Snyder, executive secretary, and Adolph Goldberg, secretary.

## FOREIGN REVIEWS

### RASHOMON

("In The Forest")

RKO Radio—Japanese, English subtitles

This is the picture that won the top award for 1951 at the Venice International Film Festival and recently was named the best foreign film of the year by the National Board of Review. It is a sensitive, often exciting piece of work that should appeal greatly to art theatre audiences and brings to the screen an unusual story. Based on the novel by Ryunosuke Akutagawa, set in the Ninth Century, the picture was directed by Akira Kurosawa with a great deal of skill and a full realization of the vast potential of the camera. The screenplay by Kurosawa and Shinobu Hashimoto tells of the murder of a samurai, and the violation of his wife by a bandit in the forest. Four different versions of the deed, each differing on the manner and the circumstances under which it was carried out, are presented, with the final decision left to the audience. Performances by Toshiro Mifune as the bandit, Machiko Kyo as the woman, Masayuki Mori as the samurai and Minoru Chiaki as the priest are excellent. A sword fight provides action. Photography, which takes on a poetic quality at times, underlines the varying moods of the film. Release date, December 20, 1951. Running time, 86 minutes. Adult audience classification. *Excellent*.—F. H.

### Paramount Buys 2 Novels

Two literary properties, F. Scott Fitzgerald's "Babylon Revisited" and Henry Handel Richardson's "Maurice Guest," have been purchased by Paramount for early production. Both have been assigned to Bernard Smith, the studio's former story editor, as the first picture under his new producer contract.

## Road Tour Praised by Film Star

**HOLLYWOOD:** Going to the field for personal contact with both the public and the distribution and exhibition branches of the business can do the Hollywood actor a world of good and should become a regular practice.

That is the opinion of Richard Arlen, star of the Nat Holt production, "Silver City," for which he beat the drums on a "barnstorming tour" which took him into big and little cities in the Central West and East. With Laura Elliot, also of the film's top cast, he was on the road 15 days, appearing ahead of openings of the picture.

Mr. Arlen believes that the Hollywood actor is too remote from the people to know what makes the public tick, and what the industry's problems are. On his tour, he found an avid interest about all things pertaining to the picture business—not only the stars—and that misconceptions are rampant.

"If Hollywood players knew the true facts and what could be done to bolster conditions for the benefit of all concerned, this business would be better off," Mr. Arlen said. "The actors should do this for their own selfish interest if for no other reason." He also visited Paramount branches and got an earful from the branch managers and salesmen.

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# What the Picture did for me

## Columbia

**NEVER TRUST A GAMBLER:** Dane Clark, Kathy O'Donnell—The title is just as misleading as the picture. It goes right into a murder and stays that way. Not once does it show why he was a gambler, where he gambled or with whom, although he did gamble with the girl's love and lost. Small town patronage. Played Friday, Saturday, December 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

**RIDIN' THE OUTLAW TRAIL:** Charles Starrett, Smiley Burnette—This is a good Durango Kid picture. Did regular business for this small town. Played Friday, Saturday, December 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

**SANTE FE:** Randolph Scott, Janis Carter—This was a good show, but lately I haven't been able to do much with a Randolph Scott picture. As for that, all westerns have lost some of their drawing power here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**SATURDAY'S HERO:** John Derek, Donna Reed—Finely made and very timely. Sold on fair basis. Small town and country patronage. Played Sunday, Monday, Tuesday, December 9, 10, 11.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**SONS OF NEW MEXICO:** Gene Autrey, Gail Davis—This is a western with a little different twist to the plot. The sepi tone prints always draw lots of praise here, and the Autrey fans are as loyal as ever. Freezing weather kept attendance very low. Yes, I'm in Florida—the northern part, that is—and it can and does get down below freezing in the winter. Played Friday, Saturday, December 14, 15.—L. Roche, Vernon Theatre, Vernon, Fla.

## Lippert

**DALTON GANG, THE:** Don Barry, James Millican—A good, average western with more than usual comedy sequences. I paid the usual rental and did about 110% business. Good comments, no walk-outs. Lippert seems to know what the small town show-goers want, and he gives it to them. Played Friday, Saturday, November 30, December 1.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

**ROCKETSHIP XM:** Lloyd Bridges, Osa Massen—This is a dandy for mid-week at flat rental. Although not in color, except for the brief shots of the planet Mars, this drew more favorable comment than did "Destination Moon" and had more action in it, plus a good-looking gal (a free plug, Miss Massen). Well, those are the comments of my patrons, anyway, and they are the ones who put the shekels in the box office drawer! Played Wednesday, Thursday, December 12, 13.—L. Roche, Vernon Theatre, Vernon, Fla.

## Metro-Goldwyn-Mayer

**EXCUSE MY DUST:** Red Skelton, Sally Forrest—A good picture, but programs at the churches took the crowd. Small town and country patronage. Played Sunday, Monday, December 23, 24.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**FATHER'S LITTLE DIVIDEND:** Spencer Tracy, Joan Bennett, Elizabeth Taylor—Just in case you haven't run this, here is a comedy that will certainly please any patronage, no matter where. This is better than "Father of the Bride"—one big, heartfelt laugh from start to finish. If my word means anything, I'd say play it if you haven't. Played Sunday, Monday, December 16, 17.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

**RICH, YOUNG AND PRETTY:** Jane Powell, Wendell Corey—I'm biased from the start—if Jane Powell is in it, I'm for it. However, this has all the necessary ingredients to be superior entertainment even if Jane didn't star. Beautiful Technicolor, music and especially Metro's recording. If you need something to liven up the place, here it is. Pictures of this

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS  
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

calibre are why I'm in this business and why I'll stay in business. Played Tuesday, Wednesday, December 18, 19.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

**SHOW BOAT:** Kathryn Grayson, Howard Keel—Excellent, with plenty of human interest. Did average business in this small town. Played Sunday, Monday, Tuesday, December 9, 10, 11.—Francis Gill, Paonia Theatre, Paonia, Colo.

**SHOW BOAT:** Kathryn Grayson, Howard Keel—This is a fine show in beautiful Technicolor that will appeal only half-heartedly to small town and rural patronage. I have never been able to do anything with high class musicals in my small situations—the farmers just won't go for them—and I am just crazy enough to keep right on buying them! It's still a mighty good show, though. Played Sunday, Monday, December 16, 17.—L. Roche, Vernon Theatre, Vernon, Fla.

**TWO WEEKS—WITH LOVE:** Jane Powell, Ricardo Montalban—Another top picture from M-G-M that we will certainly recommend. Box office receipts here were very low and we lost considerable money—all due to bad weather. Played Wednesday, December 12.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

**VENGEANCE VALLEY:** Burt Lancaster, Robert Walker—A Technicolor western packed with action and thrills. Did very well for a small town. Pleased all our patrons. Played Sunday, Monday, October 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

## Monogram

**HARBOR OF MISSING MEN:** Richard Denning, Barbara Fuller—Deals with treachery in the Florida Keys. Plenty of action and very good for a double bill. Good story and some fine camera shots. Played Friday, Saturday, December 7, 8.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

**JOE PALOOKA IN TRIPLE CROSS:** Joe Kirkwood—These Joe Palooka pictures seem to be a little more popular than they used to be. However, this one was not the best of the series, but was O. K.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**YOUNG DANIEL BOONE:** David Bruce, Kristine Miller—A historical adventure in Cinecolor. Not too bad, and although it pleased the kids most, the adults liked it too. Plenty of action and some new stunts. Business was off, due to the Christmas shopping rush. Played Friday, Saturday, December 14, 15.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

## Paramount

**THAT'S MY BOY:** Dean Martin, Jerry Lewis—Play it—you will have to laugh, so will the high school kids. Did a little better than average in this small town. Played Sunday, Monday, Tuesday, December 16, 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

## RKO-Radio

**BLUE VEIL, THE:** Jane Wyman, Charles Laughton—Why can't Hollywood learn, and learn quickly before half the exhibitors are broken by running a lot of the junk they are turning out today, that this is the kind of picture Mr. and Mrs. Public want and the only kind they are going to buy mass tickets for

in the near future. This is the kind of picture that will raise the estimation of the public for the movies back to where it belongs. Cut out the gangster and killings and rape and illegitimate children and men fooling around with other men's wives and give them "Blue Veils" by the dozen and get Mama and Papa and the kids back into the movies once again. Give them this kind of picture and they will leave their television sets like rats leaving a sinking ship. Played Sunday, Monday, December 16, 17.—W. A. La Barthe, Grant Theatre, Pond Creek, Okla.

**RIO GRANDE PATROL:** Tim Holt, Jane Nigh—Good little western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Twentieth Century-Fox

**MR. BELVEDERE RINGS THE BELL:** Clifton Webb, Joanne Dru—Liked well by most but didn't ring the bell at the box office. Small town and country patronage. Played Sunday, Monday, Tuesday, December 16, 17, 18.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**MY BLUE HEAVEN:** Betty Grable, Dan Dailey—A good clean picture with the Grable twist. Did average business for this small town. Played Wednesday, Thursday, December 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

**RAWHIDE:** Tyrone Power, Susan Hayward—We used this for our Free Annual Christmas Show. It's a rugged western that we certainly won't recommend. When they have to start shooting at babies—somebody had better lower the boom. Heaven forgive us for the nightmares we must have caused around here. Played Saturday, December 15.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

**RETURN OF FRANK JAMES, THE:** Henry Fonda, Gene Tierney—Doubled this with "Jesse James." We play these every year to good business. First night was good; second hit by blizzard. Played Wednesday, Thursday, December 19, 20.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**TAKE CARE OF MY LITTLE GIRL:** Joanne Crain, Jean Peters—A superb Technicolor production worthy of top playdates at any theatre! We did far above average Sunday business on it and everybody was happy. Played Sunday, December 9.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

## Warner Bros.

**FORT WORTH:** Randolph Scott, David Brian—Top drawer Technicolor western that will please even the highbrows who never see westerns. Business was very good and all were pleased. Played Tuesday, Wednesday, December 18, 19.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

**ON MOONLIGHT BAY:** Doris Day, Gordon MacRae—Absolute tops in entertainment, and entertainment is our business. We did above average business, even though this was second run in this area, which usually kills our run. This is similar to M-G-M's "Two Weeks—With Love" in entertainment value. Everyone was very pleased with the evening's fun, with Gordon MacRae and Doris Day a sure fire star combination in the two theatres I handle. If Warners and others will keep up this kind of product, it will take more than just television, wars or floods to put motion pictures in the class of a bygone era. Thanks a lot, Warners. Played Sunday, Monday, December 9, 10.—Curtis B. Willard, Victory Theatre, Loxley, Ala.



# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,727 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	15	54	7	—	—
Alice in Wonderland (RKO Radio)	—	12	35	27	17
An American in Paris (MGM)	7	18	5	3	—
Angels in the Outfield (MGM)	—	10	40	32	6
Anne of the Indies (20th-Fox)	—	4	13	14	6
Bannerline (MGM)	—	—	—	1	6
Behave Yourself (RKO Radio)	—	2	13	12	12
*Big Carnival, The (formerly Ace in the Hole) (Para.)	—	3	14	32	35
Blue Veil, The (RKO Radio)	7	23	8	1	—
Bright Victory (U.I.)	—	—	—	1	3
Captain Horatio Hornblower (W. B.)	17	26	29	18	5
Cattle Drive (U.I.)	10	5	10	13	15
Cave of the Outlaws (U.I.)	—	2	3	1	3
†Christmas Carol, A (U.A.)	—	—	3	—	2
Close To My Heart (W.B.)	—	9	11	9	4
Come Fill the Cup (W.B.)	—	—	4	9	18
Comin' Round the Mountain (U.I.)	13	20	27	16	—
Crosswinds (Para.)	1	7	9	6	2
Cyrano de Bergerac (U.A.)	16	11	7	7	3
Darling, How Could You! (Para.)	—	1	—	7	6
David and Bathsheba (20th-Fox)	49	14	3	1	—
Day the Earth Stood Still, The (20th-Fox)	2	13	26	32	6
Desert Fox, The (20th-Fox)	4	28	17	12	2
Detective Story (Para.)	—	11	4	1	—
Disc Jockey (A.A.)	—	—	—	1	6
Drums in the Deep South (RKO Radio)	—	1	1	4	1
Five (Col.)	—	2	3	—	—
†Fixed Bayonets (20th-Fox)	—	—	2	3	—
Flight to Mars (Mono.)	2	2	1	—	—
Flying Leathernecks (RKO Radio)	10	33	26	12	—
Force of Arms (W.B.)	—	3	24	24	7
*Fort Worth (W.B.)	10	35	42	12	3
Four in a Jeep (U.A.)	—	—	—	—	4
Francis Goes to the Races (U.I.)	27	34	9	6	1
Frogmen, The (20th-Fox)	21	13	62	22	6
Golden Girl (20th-Fox)	—	1	9	17	8
Golden Horde, The (U.I.)	1	7	13	15	7
Guy Who Came Back, The (20th-Fox)	—	2	8	31	6
Happy Go Lovely (RKO Radio)	—	3	29	20	4
He Ran All the Way (U.A.)	—	—	3	30	15
Here Comes the Groom (Para.)	15	34	29	6	18
His Kind of Woman (RKO Radio)	4	15	13	15	2
Hurricane Island (Col.)	—	1	3	5	3
†I'll Never Forget You (20th-Fox)	—	—	4	—	—
Iron Man, The (U.I.)	1	5	4	17	2
Jim Thorpe—All American (W.B.)	—	6	26	30	7
†Journey Into Light (20th-Fox)	—	—	1	1	2
Lady and the Bandit, The (Col.)	—	—	—	—	4
Lady from Texas, The (U.I.)	—	—	9	2	2
†Lady Pays Off, The (U.I.)	—	—	2	1	2
Law and the Lady, The (MGM)	—	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	—	—
Let's Make It Legal (20th-Fox)	—	—	8	9	3
Little Egypt (U.I.)	1	7	16	8	8
Lost Continent (Lippert)	—	1	4	2	1
Love Nest (20th-Fox)	—	1	8	10	15
Man With a Cloak (MGM)	—	—	—	7	9
Mark of the Renegade (U.I.)	—	—	10	10	2
Mask of the Avenger (Col.)	—	1	8	8	9
Meet Me After the Show (20th-Fox)	3	25	52	12	1
Millionaire for Christy, A (20th-Fox)	—	4	9	29	15
Mob, The (Col.)	—	—	4	9	15
Mr. Belvedere Rings the Bell (20th-Fox)	9	17	32	40	10
Mr. Imperium (MGM)	—	—	1	6	13
Never Trust a Gambler (Col.)	—	—	—	1	3
No Highway in the Sky (20th-Fox)	—	1	5	15	22
On Moonlight Bay (W.B.)	50	44	16	11	1
On the Loose (RKO Radio)	—	3	9	4	1
Painting the Clouds With Sunshine (W.B.)	1	15	33	32	2
*Passage West (Para.)	9	2	37	19	16
Peking Express (Para.)	1	4	8	14	16
People Against O'Hara (MGM)	—	3	11	37	14
People Will Talk (20th-Fox)	1	17	33	30	4
Pickup (Col.)	—	12	7	3	7
Place in the Sun, A (Para.)	10	29	14	2	—
*Prince Who Was a Thief (U.I.)	1	10	33	30	1
Racket, The (RKO Radio)	4	6	1	1	17
Raging Tide, The (U.I.)	—	—	1	6	3
Red Badge of Courage, The (MGM)	—	3	4	6	5
Reunion in Reno (U. I.)	—	—	3	1	1
Rhubarb (Para.)	—	9	15	23	7
Rich, Young and Pretty (MGM)	2	31	56	28	2
Saturday's Hero (Col.)	—	15	25	17	6
Secret of Convict Lake, The (20th-Fox)	4	19	17	6	1
Show Boat (MGM)	116	26	15	—	—
†Silver City (Para.)	—	1	3	—	3
*Sirocco (Col.)	—	11	10	12	25
Starlift (W.B.)	2	6	15	2	3
Streetcar Named Desire, A (W.B.)	4	3	—	1	—
Strictly Dishonorable (MGM)	—	3	2	16	46
Strip, The (MGM)	1	—	17	20	5
Submarine Command (Para.)	—	2	10	10	2
Sunny Side of the Street (Col.)	—	—	7	—	—
Take Care of My Little Girl (20th-Fox)	10	62	47	7	—
Tall Target, The (MGM)	—	—	7	6	12
Tanks Are Coming, The (W.B.)	—	8	14	10	23
Tembo (RKO Radio)	4	—	—	—	—
Teresa (MGM)	—	7	10	22	11
Texas Carnival (MGM)	12	56	13	—	—
That's My Boy (Para.)	44	40	18	7	—
This Is Korea (Rep.)	—	—	3	—	1
Thunder on the Hill (U.I.)	—	1	10	5	8
Tomorrow Is Another Day (W.B.)	—	—	5	1	7
Too Young to Kiss (MGM)	—	9	8	3	—
*Two of a Kind (Col.)	—	—	8	14	7
Two Tickets to Broadway (RKO Radio)	4	6	10	—	—
Warpath (Para.)	—	2	44	17	6
Well, The (U.A.)	—	3	1	1	2
When Worlds Collide (Para.)	1	4	6	8	7
Whistle at Eaton Falls, The (Col.)	—	—	—	5	3
†Wild Blue Yonder, The (Rep.)	2	2	1	—	—
You Never Can Tell (U.I.)	—	1	3	3	6



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## Can Critics Make or Kill a Film Play?

EILEEN CREELMAN, friendly film critic of the *New York World Telegram and Sun*, asked that question as her heading for a recent column, with the comment that it is still a moot question, whether or not reviews have any strong influence on movie-goers. She says there's no doubt about the power of the dramatic critics to make or utterly condemn a play.

Loew's Theatres have conducted a campaign across the country to have their managers know local critics personally, and be aware of their grounds for criticism, or otherwise. Every responsible person, productive source or political party, should have the same interest in criticism and public opinion. It is the proper business of the theatre manager at the point of sale, to acquaint himself with criticism.

Recently, the motion picture critic of the *New York Times* devoted virtually his entire piece to paeans of praise for an import film that will play to limited audiences in "art" theatres. That's because this critic is personally persuaded to judge pictures by what he likes, rather than by what the public likes. Theatre managers know the fallacy of this theory.

In his two-column story, the *Times* critic admitted that the foreign film was "a little beyond superior but a good bit shy of superb"—but nevertheless, he gave the film most of his space, brushing off "Death of a Salesman" with two sticks of type, and "Decision Before Dawn" with ten lines. It's apparent that little that's worthy of critical acclaim originates with our film industry, in our America. But if it's an import, it is "beyond superior" even if it's not "superb." There are too many critics who pattern their thinking along similar lines, which is about as well founded as the belief that there isn't a good restaurant in New York unless it is east of Fifth Avenue.

Miss Creelman goes on to remark that Hollywood is divided on the subject of film critics, with Sam Zimbalist, producer of "Quo Vadis," wondering if two "attacks"

### BALLET-HOO

Sadler's Wells Theatre Ballet, from London—the "little sister" company to the original Sadler's Wells Ballet—is booked into Warner's Theatre, on Broadway (formerly the Strand), for two weeks in March, and at \$6 top, the 2,700-seat house can gross \$65,000 a week. It has also been booked for Loew's Palace theatre in Washington, for a three-day engagement, and the advance sale is so heavy that this 3,500-seat theatre is practically sold out.

The younger Sadler's Wells Ballet has been on tour since October, opening in Quebec, and has been playing to capacity business across Canada, and back from the coast in our key cities. The tour is limited to 25 weeks and it won't be possible to extend the run in New York or elsewhere, beyond the contracted booking. The big film houses are on a four-wall basis, with the house staff standing by, and no obligation except to take their profits.

Curiously, the New York booking went begging. Sol Hurok, the concert manager who booked the tour, wanted the Capitol, on Broadway, but couldn't make a deal. The former Strand is as well equipped for the ballet engagement. And there is no good reason why any well built and well managed film theatre, anywhere in the U. S., shouldn't reach for any similar bookings, any time in the future that this sort of opportunity comes along.

would affect his big picture, and asking, "How do you account for the fact that 'Red Badge of Courage,' which received unanimous praise from the critics, is doing so badly at the box office? It's one of our finest films, everyone agrees, but people just aren't going to see it."

Is it because our critics are better showmen or that our showmen should be better critics, at the point of sale?

Q The radio industry, in its institutional advertising, uses a descriptive line which has merit as a graphic explanation of coverage. They say, "Radio reaches just one per cent less than everybody!" And—"Of all media, only radio has kept pace with (population) growth." In film industry, we can contemplate the comparable fact that movies reach about half the population; less people numerically today than ten years ago, in spite of a general increase in population. Think it over, for we've lost that audience at the point of sale—meaning, the sidewalk in front of your theatre.

Q The current *Saturday Evening Post* has a two-page institutional advertisement from the Advertising Council, the public relations and policy committee of the advertising trades. It tells the story of what has been accomplished by that industry, in the past ten years.

"It all started during the first dark days of World War II. One of Uncle Sam's biggest problems was how to get a thousand and one things done voluntarily on the home front. Soon millions of messages were going out via magazines, newspapers, radio and posters, without cost to the taxpayer. Wars cost money, so the Council got behind the Treasury's War Drives and the nation responded. Wars chew up raw materials, so the Council helped conduct salvage drives. By popular demand, the Council began serving peacetime causes (such as) Savings Bonds, Community Chests, the Red Cross, Blood Donation, the Cancer Society, Boy Scouts, Brotherhood Week, Relief for Korea, Heart Fund and many other projects."

This is a fine exposition of an industry's service to its country, not over-stated nor exploited. But why isn't it equally possible for film industry to tell its story with similar grace? We always seem to be tongue-tied when it comes to public relations for motion pictures, even to accounting for our own past performances.

—Walter Brooks

## Our Members Match Skills For Awards



J. P. Harrison had 162 college boys raising goatees to generate exploitation for "An American in Paris" at the Campus theatre, Denton, Texas, and, above, is his one-chair barber shop, set up in the theatre lobby, and the official mascot, who raised his own goatee without encouragement.



Joseph Alexander, manager of the RKO Albee theatre in Cincinnati, had models with abbreviated fur coats attracting attention for "Behave Yourself."

Gilbert Green, manager of the Michigan theatre, Detroit, had ten tall men in authentic Arab costume and carrying rifles for "Ten Tall Men"—and below, Gerald Westergren, manager of Basil's Lafayette theatre, Buffalo, had the "Tall Toppers Club" in a tieup with a local radio station as a publicity stunt for the same picture.



## Tommy Lee's Hold-Over Campaign

Tommy Lee, manager of the Harris theatre, Warren, Ohio, submits his complete campaign on "American in Paris" as an entry for the Quigley Awards in the fourth quarter. It's obvious that the campaign produced holdover business, for he says the film played ten days, which must be beyond the usual for his town of less than 50,000 population.

His best stunt was an art show and contest, in the theatre lobby, sponsored by the Warren *Tribune-Chronicle* and the Trumbull Art Club. The work of local artists was judged and given awards as a build-up for the art background of the coming attraction. Photos which Tommy submits prove that the paintings were excellent, and made a fine display, creating a lot of public interest and good will. The idea of an art exhibit for "American in Paris" has made good elsewhere, and this is fine example.

He launched his campaign well in advance, using an extra display of window cards and 22x28's in frames, around town. He had free radio plugs on station WHHH and took extra newspaper space, above his normal budget. He also used the herald on the picture advantageously, and placed table folders and imprinted napkins in restaurants. An usher did an artist-with-easel stunt as street ballyhoo, two days in advance of opening.

## South Africa Sends Season's Greetings

E. M. Hassim, manager of the Lyric theatre, Johannesburg, South Africa, used poster paper and fast drying ink to create seasonal greetings which he placed as miniature posters at strategic points and in shop windows. The sample which he sends shows the way in which he personalized his message.



# CONTENDERS FOR QUIGLEY AWARDS

## OVERSEAS

J. V. ALLGOOD  
Empire, Mansfield, Eng.

W. J. BEADELL  
Ritz, Clapton, Eng.

C. H. BRITTENDEN  
Regent, Gisborne, Eng.

TOM BYRNE  
Palace, Banbury, Eng.

W. E. CASE  
Odeon, Salisbury, Eng.

A. D. CLAYTON  
Oak, Birmingham, Eng.

R. J. CRABB  
Savoy, Swindon, Eng.

B. IAN CRAIG  
Odeon, Cardiff, Wales

CECIL CULLEN  
Empire  
Mountain Ash, Eng.

G. C. DILLEY  
Ritz, Edgeware, Eng.

C. DRYSDALE  
Capitol, Leith, Scot.

H. J. EXCELL  
Gaumont  
Southampton, Eng.

H. GENT  
Royal Hippodrome  
Liverpool, Eng.

J. M. GIMSON  
Regent  
Invercargill, N. Z.

T. H. GRIFFITHS  
Premiere  
Manchester, Eng.

N. J. HARTLE  
Hippodrome  
Blackpool, Eng.

J. B. HUDSON  
Savoy, Croydon, Eng.

GEOFFREY KEITH  
Savoy  
Wandsworth, Eng.

H. R. KITCHING  
Far Northern Theatres  
Queensland, Australia

T. W. LEWIS  
Odeon, Chester, Eng.

J. MARKS  
Burlington  
Bathurst, Australia

R. W. MORRIS  
Central  
Kidderminster, Eng.

J. MOSEBY  
Central  
Cambridge, Eng.

R. W. PARKER  
Regal, Torquay, Eng.

J. K. PEASE  
Princess  
Blackpool, Eng.

F. W. PIETERSON  
Odeon, Finchley, Eng.

L. D. REEVES  
Central  
Kidderminster, Eng.

E. G. RIDDIFORD  
Picture House  
Balham, Eng.

D. G. ROBERTS  
Gaumont  
Glasgow, Scot.

KEN ROWLAND  
Odeon, Weston, Eng.

HAROLD SHAMPAN  
Gaumont  
Islington, Eng.

A. W. SHAW  
Palace  
Haverfordwest, Eng.

H. SILANDER  
Odeon, Henley, Eng.

E. C. SINNETT  
Ritz, Erith, Eng.

F. BERNARD SOAPER  
Empire, Mansfield, Eng.

FRANK SPENCER  
Regal, Wembley, Eng.

S. SPRINGFIELD  
Palace, London, Eng.

G. SPURGIN  
Royalty, Harborne, Eng.

P. STEVENS  
Savoy  
Wolverhampton, Eng.

D. J. STEWARD  
Palace, Lancaster, Eng.

RUPERT TODD  
Odeon, Blackpool, Eng.

A. B. P. SWAN  
Elephant  
Glasgow, Scot.

PETER TEPPER  
Odeon, Park Royal, Eng.

R. H. B. THOMPSON  
Royal, Scunthorpe, Eng.

A. D. WHEELER  
Vaudeville  
Reading, Eng.

J. W. WILKINSON  
Elite  
Middlesbrough, Eng.

G. WILLIAMS  
Regent, Chatham, Eng.

S. E. P. WILLIAMS  
Ritz, Woking, Eng.

D. J. WOODALL  
Regal, Cambridge, Eng.

R. W. YOUNG  
Union, Dunstable, Eng.

## DOMESTIC

JACK BARTHOLIC  
Liberty  
New Kensington, Pa.

WILLIAM BROWN  
Majestic  
Evansville, Ind.

LARRY CAPLANE  
Brandeis, Omaha, Nebr.

PHILIP CHAITON  
Ward Theatre  
New York

E. J. CLUMB  
Towne, Milwaukee, Wis.

WM. F. CONNOLLY  
Colonial, Norwich, N. Y.

LOUIS DAVIS  
Will Rogers  
St. Louis, Mo.

TED DAVIDSON  
Ohio, Lima, Ohio

J. DI BENEDETTO  
Poli, Worcester, Mass.

JIM DURGAN  
John Hamrick Theatres  
Seattle, Wash.

JACK EBBESBERGER  
Sheboygan  
Sheboygan, Wis.

DON EDWARDS  
Nortown  
Toronto, Can.

KENNETH ELMORE  
Starotte  
New Castle, Ind.

LES FAGG  
Rox, Tacoma, Wash.

AARON GARDNER  
Elco, Elkhart, Ind.

GERRY GERMAIN  
Palace  
Jamestown, N. Y.

ADAM GOELZ  
Hippodrome  
Baltimore, Md.

CHARLES GRAZIANO  
Paramount  
Syracuse, N. Y.

GIL GREEN  
Michigan  
Detroit, Mich.

ARTHUR HALLOCK  
Paramount  
Baltimore, Md.

MILTON S. HARRIS  
Cinema, Buffalo, N. Y.

J. P. HARRISON  
Campus, Denton, Texas

JOHN H. HAVENS  
Capitol  
Pittsfield, Mass.

SIDNEY HOFFMAN  
Metropolitan  
Washington, D. C.

BILL HUPP  
Rialto, Tacoma, Wash.

F. M. KADOW  
Mikadow  
Manitowoc, Wis.

ROY KANE  
Lyric, Elkin, N. C.

DALE LEE  
Wilma  
Coeur d'Alene, Idaho

TOMMY LEE  
Warren, Warren, Ohio

LARRY R. LEVY  
Colonial, Reading, Pa.

FLO McDONALD  
Interstate Theatres  
Mercedes, Texas

TONY MASELLA  
Palace, Meriden, Conn.

AL B. MESKIS  
Egyptian  
Milwaukee, Wis.

ROBERT T. MYERS  
Burbank, San Jose, Cal.

AL PERKINS  
Rox, Midland, Can.

GEORGE PETERS  
Loew's, Richmond, Va.

LESTER POLLOCK  
Loew's, Rochester, N. Y.

GEORGE ROBINSON  
Odeon  
St. Thomas, Can.

GIL SCHOEFFLER  
Blue Mouse  
Tacoma, Wash.

NAT SILVER  
Strand, Portland, Me.

CASS SMITH  
Music Box  
Tacoma, Wash.

SOL SORKIN  
Keith's, Syracuse, N. Y.

BOYD SPARROW  
Warfield  
San Francisco, Calif.

ALLAN F. TREUHART  
Valentine, Toledo, O.

KARL SUTHERLAND  
Voncasse  
Greencastle, O.

WILLIAM WALLOS  
Kenosha  
Kenosha, Wisc.

G. PARK WEAVER  
Ace, Wilmington, Del.

HARRY A. WIENER  
Eckel, Syracuse, N. Y.







## Extra Effort On Sub-Run

Details of the extra promotion which aroused the interest and applause of Messrs. Wald and Krasna for the subsequent run of "The Blue Veil" at the Fox Beverly theatre, Los Angeles, show that an increase of \$240 in exploitation produced \$2,500 in extra business. Chief among the promotional stunts were 21,000 personalized postcards, sent to everyone in the western Los Angeles telephone directory. The card, signed by Kenneth Wright, manager of the theatre, carried his personal recommendation for the picture. A tieup with the *Beverly Hills Citizen* resulted in a special preview of the film for 3,500 governesses employed in the Beverly Hills area.

Other promotional activities, which, however could hardly have been included in the \$240 budget, were 25,000 heralds, 500 table cards in leading restaurants, the distribution of 10,000 ad cards in the lobby of the theatre for ten days in advance of the opening and special decorations for the theatre front. Also, window cards were placed in 32 women's specialty shops and department stores. Campaign brought the intake for the house from a normal \$3,000 to a phenomenal \$5,500 in its first week. Proving that subsequent runs only need promotion and exploitation to produce new revenue.

## " 'Twas the Day Before Xmas And All Through the House . . . "

Harry Wiener, manager of Schine's Eckel theatre, Syracuse, found that the next line of that Christmas verse was something about youngsters, for he had an all-day cartoon show that packed 'em in, thus upsetting the old theory that it was a bad day for theatres. Harry started his show at 11 a.m. to save overtime on the day and ran cartoons until 6 p.m., when it was time for the kids to go home. He promoted 50 prizes from a toy shop, and pasted coupons on the bottoms of seats where they were "found" by lucky winners. An extra honor was bestowed on children whose fathers were in Korea.



Loew's theatres are always quick to take advantage of seasonal tieups in selling their coming attractions, and here is the fine lobby display created by Larry Levy, at the Colonial, Reading, Pa., using lighted transparencies.

MANAGERS' ROUND TABLE, JANUARY 5, 1952

## Selling Approach

**DISTANT DRUMS**—Warner Brothers. In color by Technicolor. Actually filmed in Florida's Everglades, where cameras never penetrated before. Gary Cooper and his Swamp Fighters, turning the tide of the savage Seminole War. The heroic rescue band who fought their way through bottomless quicksands and man-devouring wilderness to free a captive beauty from jungle terror. The pounding war drums will thrill you, the tom-tom beat, the panther howl, the Seminole war-cry capture your imagination. 24-sheet, 6-sheet and 3-sheet are excellent for cut-outs as lobby or marquee display, with great color-art, at low cost, and there's a fine two-color herald and a set of door panels that will start your campaign off with distinctive showmanship style. This material has action and color and different approach, so make the most of opportunity. Newspaper ad mats are suitable, with stress on Gary Cooper in the billing, as should be, but publicity mats show Mari Aldon, the girl and others of the attractive cast. Newspaper ad mat No. 501, although 5 columns wide, is only six inches deep, and it carries the same punch as the 24-sheet posters and the accessories. Good picture for a coloring contest and a mat is furnished. Drum tieups will help, so round up your high school drum corps to pound the tom-toms.

**TEN TALL MEN**—Columbia Pictures. In color by Technicolor. A Legion of Thrills with the Foreign Legion. Long awaited, long to be remembered! Soldiers of fortune, loaded with luck. The "Beau Geste" brand of greatness. Posters from 24-sheet down, filled with the stuff that theatre displays are made of. "Ten Tall Men" gives the showman a tall opportunity to show something new and different in exploitation and advertising. The herald and window card carry the advertising theme, and newspaper ad mats, in a generous assortment of sizes and styles, carry out the "Tall Men" theme. Many of the very big ads are too big for most situations, but study the pressbook and look for what will fit in your plans and your budget. We like some of them particularly, and suggest that you strive to get that "tall" effect in all the space you can give it. Several Round Table members have done exceedingly well with local "tall men" contests, and have even put "Ten Tall Men" on the street as ballyhoo. The picture held for ten weeks at the Victoria theatre, on Broadway, which is worth your making note of, because it means you've got an exploitation picture. Radio and newspaper tieups for "tall" stories are pressbook suggestion. Publicity mats prove that Jody Lawrence, the girl, is mighty attractive opposite Burt Lancaster, and they make a good pair to draw to, for advertising and sales approach. The public likes the story behind the Foreign Legion, and this is plenty colorful, exciting and nostalgic for all good movie fans.

**FIXED BAYONETS**—20th Century-Fox. Gangway for the greatest gang of guys who ever gave you their hearts as they break the back of Heartbreak Hill. The heart-warming story of the foot-sloggers, the mud-pushers, the joltin' Joes of the U. S. Infantry! The biggest story in the world today, told while it's happening. It's as big as their victory; as warm as their wisecracks. 24-sheet and all-action posters will build your theatre front in proper style. There is a herald, not illustrated in the pressbook, and a good window card. Newspaper ad mats are adequate, if not strikingly dissimilar from others of the same category. You'll find what you want in a variety of sizes, including good teasers. A combination ad, on a five-column mat, has been designed to dominate an amusement page, or can be used in two parts for a flash display. Pressbook suggests this picture for a tieup with blood banks and that seems like the best idea, with local sponsorship organization tieups and the use of a big ad, such as No. 420 in a cooperative ad page. This is a war picture of the World War we're fighting now, where thousands of our boys are far from home; many will never return. If there's an antipathy for war pictures, try to break it down with an inspired campaign for this desirable attraction.

**MY FAVORITE SPY**—Paramount. Wanted by movie fans everywhere! Pull the trigger on this double-barreled laugh rampage! Bob Hope and Hedy Lamarr, tangling in Tangier, rockin' Morocco with laughter. There's hilarity in Araby. The funniest chase in movie history, across waves of laughter, from Broadway to Africa. Hope and Hedy whoop it up together. It's loaded. 24-sheet and other posters contain all the materials for lobby and marquee display. The 9x12 folder herald keys the campaign for a majority of places. A set of teaser ads will serve small situations and convey all the comedy. Another set of teasers, available only as stills, show Hope in a variety of comedy costumes and you can adapt them as far as engraving and art work will permit on your budget. Few theatres can convert an 8x10 photo into a standee. Other newspaper ad mats are varied in size and style, from oversized down to small space units and utility slugs. Publicity mats will sell this picture because Hedy and Hope are easily recognized in comedy situations.

**WHEN YOU NEED  
SPECIAL TRAILERS  
'GOOD' AND 'F-A-S-T'  
SEND YOUR ORDER TO  
FILMACK**

CHICAGO, 1327 S. Wabash - NEW YORK, 630 N. 4th Av.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$1.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

## BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$1.50. QUIGLEY BOOKSHOP, 120 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 120 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1951-52 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 120 Sixth Ave., New York 20, N. Y.

## DRIVE-IN EQUIPMENT

DRIVE-INS PAY FROM INCOME. COMPLETE dual projection and sound from \$1,595; in-car speakers \$15.95 pair with junction box. All available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

## PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## THEATRE SEATING

YOU'LL BE SITTING PRETTY WITH THESE chair buys of a lifetime: 300 Heywood veneer rebuilt, \$3.95; 500 Heywood Wakefield inserted panelback, spring cushion, rebuilt, \$4.95. Many more—send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

## THEATRES

350-SEAT THEATRE FOR SALE. LATEST projection and sound equipment. Within 50 miles of New York City. BOX 2628, MOTION PICTURE HERALD.

FOR SALE—AIR-CONDITIONED NEIGHBORHOOD theatre thickly populated section. Wonderful opportunity for family operation. Showing profit. Cheap rent, film rentals and overhead. Total price \$15,500 cash, balance terms. Do not answer unless you mean business. LAKESHORE THEATRE, Jacksonville, Florida.

## USED EQUIPMENT

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt, \$850. pair; E-7 mechanisms, \$895; pair Simplex portables, rebuilt and complete, \$895; pair Simplex Acmes with baby arc lamp housings, rebuilt and complete, \$950; Goldberg automatic rewinder \$39.50; wire reels 75¢. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SAVE 25% TO 50% AND MORE! TRADE IN your old, worn out equipment for modern projection and sound. Buy on time—pay out of increased box-office receipts. Send equipment list and seating capacity. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

2 PEERLESS MAGNA ARC LAMPS; 2 SIMPLEX projection machines; with 4 point bases; 1 Western Electric sound system; 1 electric changeover; 2 rectifiers; 1 Golde rewind and steel table; 1 film and reel cabinet, etc.; 1 four-unit ticket machine, General Register; 1 Cretors popcorn machine, large size; 600 10-inch Adler aluminum letters. FOUNTAIN SQUARE THEATRE CO., 1105 Prospect St., Indianapolis 3, Ind.

## HELP WANTED

DRIVE-IN MANAGER WANTED. MAN to manage large super-deluxe drive-in located in the South East. 12 month operation. Fine opportunity for the right man. Send picture, information regarding past theatre experience, salary expected, etc., to BOX 2631, MOTION PICTURE HERALD.

WANTED: AT ONCE, MIDDLE-AGED MANAGER first run theatre, experience, small city in New York State. Also wanted—experienced drive-in theatre manager, year round position. BOX 2632, MOTION PICTURE HERALD.

## HELP WANTED—AGENCY

MANAGERS' PLACEMENT SERVICE. Confidential nation-wide service placing qualified experienced managers and assistant managers. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. Licensed by City of New York.

## NEW EQUIPMENT

WHITE PLASTIC COATED SCREENS 35C FOOT; reel alarms \$5.50; film cabinets, shopwork, \$2.25 section; splicers \$5.67; changeovers with foot switches \$39.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SELL YOUR PICTURE AND SOUND WITH flameproofed, fungusproofed plastic screen 39½ sq. ft.; beaded 49½¢; reflectors 20% off; coated lenses \$100 pair; A-25A amplifier 25 watts w/monitor \$175; Tru-sonic 2-way speaker system \$249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

WHY PAY MORE? TEMPERED MASSONITE marquee letters available in all colors: 4"—35¢; 8"—50¢; 10"—60¢; 12"—85¢; 14"—\$1.25; 16"—\$1.50. Fita Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

## STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Movias, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

READY EDDY EDITING KIT WITH CASE, \$2.50; Presto Y disc recorder with playback \$275; Art Reeves 35mm recorder outfit, \$1995; Shustek 35/16mm picture reduction printer, rebuilt \$2995; sound cameras, single system, complete Bell & Howell outfit, \$3950; Auricon 16mm sound camera \$495; Kinevox Monoboom, extends mike 15 ft. \$69.50; 16mm Animation stand complete, \$2250; Maurer recording system, \$1995; Moviola sound-nix UDS, rebuilt \$1065; Bridgematic 16mm automatic developing machines, demonstrators, \$795. Cash paid for used studio production equipment. Trades taken. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

## POSITIONS WANTED

YOUNG MAN, THEATRICAL BACKGROUND, beginning college February, majors Anthropology, English. Anyone with project requiring extensive research, ready for assignment, reply promptly, BOX 2629, MOTION PICTURE HERALD.

THEATRE MANAGER, 20 YEARS EXPERIENCE, Broadway and Metropolitan areas. Complete knowledge of exploitation, booking, buying. Also have air-conditioning operators license. BOX 2630, MOTION PICTURE HERALD.

## Legion Approves Three Of Seven New Films

The National Legion of Decency this week reviewed seven films, putting three in Class A, Section I, morally unobjectionable for general patronage; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Lawless Cowboys," "Northwest Territory" and "Sailor Beware." In Class B are "Aladdin and His Lamp," because of "suggestive costuming"; "Storm Over Tibet," because it "tends to condone superstitious practices," and "The Wild North," because it "tends to condone immoral actions." In

Class C is "It's Forever Springtime," because "this picture in the story it tells seriously offends the Christian and traditional concept of the sacrament of matrimony. Moreover, it is offensive to religion and the name of the Deity. Suggestive sequence."

## Buys Terre Haute House

The State theatre, Terre Haute, Ind., has been purchased by Alliance Theatres, giving the circuit a total of six first-run houses in Terre Haute. In Chicago, negotiations are under way for sale of Warner's Cosmopolitan theatre to a group interested in converting it into a dance hall.

## Franchise Exchanges to Release Capitol Films

Capitol Pictures, producing-distributing set up newly organized by John L. Franconi and associates, will distribute through franchise holders in the various exchange centers. The company will operate under a format similar to that employed by Screen Guild Productions several years ago, except that the franchise holders will not be stockholders of the present company but will participate in both the financing and the profits of the individual pictures. Temporary offices are located Dallas, but later will be moved to New York or Hollywood.

# The Product Digest

## The Greatest Show on Earth

**Paramount-De Mille—  
Here Comes the Circus**

Cecil B. DeMille, who started making 'em way back yonder, follows his smashingly successful "Samson and Delilah" with another attraction extracted from the same gold mine.

"The Greatest Show on Earth" has the works: the title of a lifetime, size, thrills, magnificent color, loads of splash, the vibrancy and excitement of the circus and a competent Hollywood cast that ought to look perfectly irresistible on any marquee. It includes Betty Hutton, Jimmy Stewart, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, Henry Wilcoxon, Lawrence Tierney. There's a highly important plus: Emmett Kelly, the famous Ringling Bros. clown, and a seemingly endless aggregation of circus performers in deeds of daring and skill.

DeMille's latest in a long and illustrious career as a maker of film merchandise that pays off so handsomely at the box office manages a magnificent job in capturing the spirit of the circus. You get it two ways. You get it with best face forward when the big show under its big top unfurls for its rapt audiences of men, women and children and their popcorn, hot dogs and ice cream. You also get it behind the scenes which show in detail often approximating the documentary how this little world of players, animals and canvas lives, moves and functions.

But, of course, DeMille was not making a documentary. He was concerning himself with the circus as a stage on which there had to be players and a story. Fredric M. Frank, Theodore St. John and Frank Cavett provided the latter. Heston is the boss of the Big Top—tough, snarling and very much circus. He hasn't time for romance which Betty Hutton, trapeze artist, stands ready to provide. Wilde is the Great Sebastian, trapeze perfectionist and a devil with women. Dorothy Lamour is a sort of slap-happy nitwit who wanders in and out of the film. Gloria Grahame works dangerous tricks with elephants and a roving eye on Wilde, who has a roving eye on Betty and practically anything else in skirts—or tights. Jimmy Stewart plays Buttons, a clown, and is never seen without his makeup. He is a physician wanted by the police for the mercy killing of his wife. Wilcoxon is the detective who finally takes him in when Stewart reveals himself by saving Heston's life after the second section of the circus train telescopes the first in a crash which is a seat-lifter in its startling realism and the individual high point of thrills in the entire film.

The romantic tangles of the principals pursue their course until time is reached to undo the snarls. Heston learns to appreciate Miss Hutton, which is what she wanted despite on-the-rebound flirtations with Wilde. Miss Grahame shakes herself loose from Lyle Bettger, elephant trainer and boy friend, to resume with Wilde, who this time marries her. All of this takes place after the train wreck galvanizes the circus

troupe, under the general leadership of Miss Hutton, into meeting the crisis of next day's show. The grade is met and the show goes on, in accordance with tradition and despite tattered costumes, props and paraphernalia.

There are many exciting, eye-arresting scenes in this huge and sprawling melodrama. On the eye-raising side, too, is the story angle which dips into the controversial matter of mercy killing when it was not required. When Miss Grahame makes a play for Heston, situation and dialogue become questionable. Scattered here and there are other slight evidences of story and dialogue approaches suggesting that the tremendous appeal which this film will have for children was not constantly kept in mind. Nevertheless, these are essentially incidental to the whole.

Betty Hutton sings, and so, too, does Miss Lamour. There are six songs to liven the lively proceedings further. "Be a Jumping-Jack," with its opportunities for comedy, struck this reviewer as best, but it's only one man's opinion.

"The Greatest Show on Earth" was produced with the cooperation of Ringling Bros.-Barnum and Bailey Circus from a screenplay by Frank and St. John, who wrote the story along with Frank Cavett, and Barre Lyndon. Wilcoxon served as DeMille's associate producer and John Ringling North as technical advisor.

Robert Brower as Technicolor color consultant is to be credited with an outstanding job. George Barnes, J. Peverell Marley and Wallace Kelley were the distinguished artisans behind the cameras. Gordon Jennings, Paul Lerpae and Devereux Jennings, well known experts in their field, were responsible for the special photographic effects, and special indeed they are. This account, moreover, could not be properly complete without mention of Hal Pereira and Walter Tyler for art direction, Sam Comer and Ray Moyer for set decoration, Victor Young for the musical score and others in the competent corps of technicians who perform usually unsung behind the scenes.

Seen at a special screening at the Bijou, New York. Reviewer's Rating: Superior—RED KANN.

Release date, not set. Running time, 153 minutes. PCA No. 15440. General audience classification.  
Holly ..... Betty Hutton  
Sebastian ..... Cornel Wilde  
Brad ..... Charlton Heston  
Buttons ..... James Stewart  
Phyllis ..... Dorothy Lamour  
Angel ..... Gloria Grahame  
Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cuciola, Antoinette Concello, John Ringling North, John Kellogg, John Ridgely, Frank Wilcox, Bob Carson, Lillian Alberson, Julia Faye. Circus performers and personnel: Lou Jacobs, The Alzanas, Trisco, The Flying Artions, Lilo Juston, The Chaludis, The Idnavis, The Realles, The Fredonias, Luciana & Freidel, Buzzy Potts, Ernie Burch, Felix Adler, Paul Jerome, Miss Patricia, Eddie Kohl,

Tielhor's Sea Lions, Mroczkowski's Liberty Horses, The Zoppes, Bones Brown, Fay Alexander, The Flying Concellos, Lola Dobritch, The Hemadas, Christy & Gorilla, Tonito, The Bokaras, Prince Paul, Jimmy Armstrong, Paul Horompo, Paul Jung, Charley Bell, Gilbert Reichert, C. H. Lindsey, Peterson's Dogs, Rix's Bears, Arthur Burson, La Norma, Jeanne Sleet, Bill Snyder, The Flying Comets, Veronica Martell, Miss Loni, The Romigs, Rusty Parent, The Maxellos, Martha Hunter, Truzzi, Eugene Scott, James Barnes, Merle Evans, Frank McClosky, Mike Petrillo, Peter Grace, Bob Reynolds, George Werner

## The Las Vegas Story

**RKO Radio—Adventure Drama**

This film finds Jane Russell amid the hustle of Las Vegas' gambling dens and plush hotels, with Victor Mature, Hoagy Carmichael, a slight case of murder, fast dialogue and a helicopter chase. None of her fans nor those exhibitors who found gold in "His Kind of Woman" could ask for much more. In this case true love triumphs over an unfortunate first marriage. "The Las Vegas Story" is fast-paced escapism fare.

Returning to Las Vegas with her husband, Vincent Price, a mannered Boston embezzler, Miss Russell runs into the ghost of her past in the shape of Mature, a Las Vegas cop in plain clothes. While Price tries vainly at the gaming tables to recoup the money he has lifted, Miss Russell and Mature renew a broken romance, begun when she was a singer on the city's "strip." Sinister aspects creep into the story with the appearance of an insurance man assigned to watch Miss Russell and a necklace worth \$150,000. A man is murdered. It's Mature's painful duty to suspect both Miss Russell and Price. Before both are cleared and Miss Russell declares her intentions of getting a Las Vegas divorce, there's the helicopter chase, which alone is worth the price of admission for laughs and suspense.

During the general excitement Miss Russell finds time to sing "My Resistance Is Low" and "I Get Along Without You Very Well." Carmichael, besides contributing a good performance, handles "Monkey Song" for general comic effect. The dialogue is liberally sprinkled with indirect references to Miss Russell's figure. Robert Stevenson has directed matters with an eye for action. Samuel Bischoff was executive producer.

Reviewed in New York screening room. Reviewer's Rating: Good—VINCENT CANBY.

Release date, not set. Running time, 88 minutes. PCA No. 15282. General audience classification.  
Linda Rollins ..... Jane Russell  
Dave Andrew ..... Victor Mature  
Lloyd Rollins ..... Vincent Price  
Happy ..... Hoagy Carmichael  
Brad Dexter, Gordon Oliver, Jay C. Flippen, Will Wright, Bill Welsh, Ray Montgomery, Colleen Miller, Robert Will

## The Bushwackers

**Realart-Broder—Western**

Emphasis in this Jack Broder Western is on violent action. Set in Independence, Missouri, right after the Civil War, the plot is built around attempts of a ruthless cripple, played

**SHOWMEN'S REVIEWS  
ADVANCE SYNOPSIS  
SHORT SUBJECTS  
THE RELEASE CHART**



by Lon Chaney, and his daughter, Myrna Dell, to drive away homesteaders.

John Ireland, a former Confederate soldier who had hoped never again to fire a gun in anger, and a newspaper editor, Frank Marlowe, and his daughter, Dorothy Malone, lead the difficult fight on behalf of the settlers. In the end Chaney dies; his daughter is killed and his band is slain or captured. In the process the editor also loses his life. The ex-soldier is almost killed and the settlers have many uneasy moments fearing—until they organize for defense—that they will be murdered one by one.

Lart Finley was the producer. "Production values are adequate for a picture of this type. The cast is strong, including in addition to those named, Wayne Morris, a town marshal, and Lawrence Tierney, gang leader.

Seen at a projection room in New York. *Reviewer's Rating: Good*—M. Q. Jr.

Release date, November, 1951. Running time, 70 minutes. PCA No. 15603. General audience classification.  
 Jeff Waring ..... John Ireland  
 John Harding ..... Wayne Morris  
 Sam Tobin ..... Lawrence Tierney  
 Dorothy Malone, Lon Chaney, Myrna Dell, Frank Marlowe, Bill Holmes, Jack Elam, Bob Wood, Charles Trowbridge, Stuart Randall, George Lynn, Gordon Wynne, Gabriel Conrad, Norman Leavitt, Eddie Parka, Evelyn Blupham, Bob Broder, John Ireland, Jack Harden, Venice Grove, Ted Jordan, Kit Guard

## Wonder Boy

Snader Productions—Comedy-Drama

A pleasant though sudsy little English film, "Wonder Boy," is not off-beat enough to create much of a stir in the art houses and hasn't much in the way of names or unusual story line for the general runs. However, if you can get your regular patrons into the theatre, they'll probably like it and might even generate a little word-of-mouth support.

Bobby Henrey, the long-haired, lispng little boy who scored so well in "The Fallen Idol," plays the title role, a young pianist who is the rage of the European concert hall season. The only other member of the cast who might be considered known is Oscar Werner, currently seen in "Decision Before Dawn." Gene Markey wrote the screenplay, which is a blend of comedy, drama, suspense and music (Mozart's "B-Flat Concerto" and Schubert's "Wanderer Symphony"), with impact weakened through lack of emphasis on any one phase.

Convinced that "a bold deed" is necessary to keep Henrey from becoming the legal ward of his greedy concert manager, Muriel Aked, the boy's feather-brained governess, contacts a small time Salzburg crook, Werner, who arranges to hide the boy until Miss Aked can secure legal control. The plan backfires when Werner and his cronies realize they have a gold mine in the young celebrity and decide to hold him for ransom.

In the meantime, the boy finds being kidnapped a very pleasant rest and the companionship of one of the band, an American, Robert Shackleton, the first real friendship of his life. Softening under the trust of the boy and the love of Werner's sister, Christa Winter, the American snatches the boy from the would-be abductors and delivers him safely to the governess and the concert manager, the latter promising a more enlightened management.

The cast performs capably with special notice going to Miss Winter. Muriel Aked turns in a neat comedy performance, while Werner and Henrey are particularly limited by the material with which they have to work. Tyrolean scenery is handsome and provides a good background for a climactic chase. Karl Hartl produced and directed from his own original story.

Reviewed at New York screening room. *Reviewer's Rating: Average*—V. C.

Release date, December, 1951. Running time, 86 minutes. General audience classification.  
 Sebastian Gito ..... Bobby Henrey  
 Rocks Cooley ..... Robert Shackleton  
 Ann ..... Christa Winter  
 Miss Frisbie ..... Muriel Aked  
 Elvyn Brook Jones, Paul Hardinath, Oscar Werner, Sebastian Cabot, Klaus Hirsch, June Elvin

## Another Man's Poison

United Artists—A Tale of Murder

To say that this is a very pleasant picture, or a very entertaining one, would be to mislead the audience which should be warned what to expect of this latest Bette Davis film. It is a weird and unbelievable story that occasionally tightens into highly dramatic, shocking fare and is saved only through the acting virtuosity of its star.

Miss Davis, co-starred in this production with Gary Merrill and Emyln Williams, pulls every string and comes up with a dazzlingly wide range of emotions that will leave the viewer limp, should he be the type that takes such histrionics seriously.

The picture is largely a conversation piece and its climaxes are totally dependent on the dialogue and the way Miss Davis puts it across. She plays a neurotic writer of mystery stories, hard as nails and with a killer instinct that would do justice to a Sing Sing lifer. The part is a juicy one and the actress makes the best of it. It is, frankly, hard to see why various characters in the picture fall for her charms under the circumstances.

Produced by Daniel M. Angel, and a presentation of his and Douglas Fairbanks, Jr., "Another Man's Poison" was photographed in Britain. Irving Rapper directed with a flair for grand entrances, but didn't manage to breathe life into the essentially static script provided by Val Guest. The fact that the film was adapted from a play may account for the lack of movement and the limited use of sets.

Mr. Merrill has a difficult time matching Miss Davis' exorbitant emotional display but balances it to a degree with a seasoned and restrained performance. Anthony Steel and Barbara Murray have routine parts, and Emyln Williams brings a sly touch to the doctor who exposes Miss Davis' doings and brings the plot to a head. Reginald Beckwith brings a much-needed light touch to the film.

The story is one of unrelieved gloom, from the beginning, when Merrill finds Miss Davis has murdered her husband and decides to take his place, to the bitter end when both principals take poison without knowing it. The fadeout, when Miss Davis laughs insanely on realizing that she is doomed, adequately sums up the mood of the picture.

Seen at screening room in New York. *Reviewer's Rating: Fair*—FRED HIFT.

Release date, January 16, 1952. Running time, 89 minutes. PCA No. 15257. Adult audience classification.  
 Janet Frobisher ..... Bette Davis  
 George Bates ..... Gary Merrill  
 Dr. Henderson ..... Emyln Williams  
 Larry ..... Anthony Steel  
 Chris ..... Barbara Murray  
 Bigley ..... Reginald Beckwith  
 Mrs. Bunting ..... Edna Morris

## ADVANCE SYNOPSIS

### MY SON, JOHN

(Paramount)

PRODUCER & DIRECTOR: Leo McCarey. PLAYERS: Helen Hayes, Robert Walker, Van Heflin.

DRAMA. Helen Hayes, an average mother who might live in Anytown, U.S.A., suspects that her college-educated son, Robert Walker, is a communist spy. Her fears are substantiated but she valiantly defends him until, through the example of her courage and devotion, he gives himself up and vows to work for all the principles for which she stands after his release from prison.

### THE DARK PAGE

(Columbia)

PRODUCER: Edward Small. DIRECTOR: Phil Karlson. PLAYERS: John Derek, Donna Reed, Broderick Crawford.

DRAMA. Broderick Crawford, a dynamic, successful newspaper editor, finds himself in the kind of sensational situation which his paper reports daily: his wife, Rosemary De Camp,

whom he abandoned years before, returns and threatens to expose him. In his panic, Crawford kills her and to cover up is forced into another murder. John Derek, reporter-protégé of Crawford, is the unknowing instrument of Crawford's exposure.

## HEAR NO EVIL

(Universal-International)

PRODUCER: Leonard Goldstein. DIRECTOR: Joseph Pevney. PLAYERS: Tony Curtis, Jan Sterling, Mona Freeman.

DRAMA. Deaf and dumb prizefighter, Tony Curtis, is being groomed for the championship by his manager and his girl friend, Jan Sterling, a scheming night club dancer. Ann Hollis, a magazine writer, comes along and Curtis falls in love with her. At Ann's bidding, Curtis has an ear operation and gains his hearing, but Ann's fancy Long Island friends so frighten him, that he decides they can never marry. In the championship fight, Curtis is badly distracted with his newfound hearing and is losing the fight decisively until a blow makes him deaf again. Ann returns to him and the new champion is resigned to deafness when, as they are leaving the stadium, he suddenly hears the newsboys shouting of his victory.

## DENVER & RIO GRANDE

(Paramount)

PRODUCER: Nat Holt. DIRECTOR: Byron Haskin. PLAYERS: Edmond O'Brien, Sterling Hayden, Dean Jagger.

WESTERN. Under the guidance of Edmond O'Brien, the infant Denver & Rio Grande Railroad is heading west from Pueblo to the Arkansas River canyon. The only pass through the Rockies, the Royal Gorge, also is sought by the rival Canyon City & San Juan Railroad, under the direction of Sterling Hayden. The D&RG wins out after a series of pitched battles in which Hayden is killed and his dirty railroad practices are exposed.

## THE TREASURE OF LOST CANYON

(Universal-International)

PRODUCER: Leonard Goldstein. DIRECTOR: Ted Tetzlaff. PLAYERS: William Powell, Julia Adams, Rosemary De Camp.

ADVENTURE. Ten-year old Tommy Ivo is adopted by William Powell and his wife, Rosemary De Camp, who live in a little northern California town in 1861. Unknown to the couple, Ivo is Powell's long lost nephew whom an evil San Francisco attorney, Henry Hull, gave out for adoption years before in order to get the boy's estate. Hull's wickedness is eventually brought to light, but not before a buried treasure has been found and little Tommy has taught his elders that money is not everything in life.

## SHORT SUBJECTS

### RENO SILVER SPURS AWARD (Columbia)

Screen Snapshots (3855)

Add to the annual awards for Hollywood's outstanding people and product, the Silver Spurs Award, presented by the city of Reno to the best Western star and Western producer of the year. This short, narrated by radio's Don Wilson, shows the award ceremonies and includes John Wayne and John Ford, this year's winners, as well as Harry Carey, Jr.

Running time

9 minutes

### OUT OF SCALE (RKO)

Walt Disney Cartoon (24104)

Donald Duck is riding the coal tender of his small scale train through a painted landscape complete with small scale houses, lake and water tower. A full-sized oak tree spoils the effect, so he chops it down, not knowing that Chip and Dale, two chipmunks, have nuts stored in the tree. The chipmunks, who live in one of the little houses, trick Don into leaving the tree on the property.

Running time

7 minutes



**BY LEAPS AND HOUNDS (Paramount)**

Noveltoon (P11-4)

Herbert, a pure-bred hound and a freshman at the Foxhound Academy, mistakes a bear for a fox on his first hunt and earns the ridicule of the entire school. Told that his classmates will never believe him again when he blows his "tally-ho," Herbert captures the fox single-handedly, but not before taking tea with the beast.

Running time

8 minutes

**CITY SLICKER (20th-Fox)**

Terrytoon (5205)

Little Roquefort, the mouse, tired of being tormented by the cat, accepts an invitation to visit his cousin in the country. In short order, however, he finds that life on the farm is much more hazardous than at home—that roosters, chickens and pigs play the "cat-mouse" game for keeps. As soon as he can, Roquefort returns home where he embraces the astonished cat.

Running time

7 minutes

**SAIL HOI (U-I)**

Variety View (7343)

Four distinctive types of sailing are shown in this featurette. Opening shots are of small craft on the quiet waters of the inland waterways, followed by ice boating scenes and sailing on craft equipped with wheels down at Daytona Beach. Concluding scenes show large, sea-going boats plying the ocean in rough weather.

Running time

9 minutes

**VARIETY FAVORITES (Columbia)**

Dick Stabile and Orchestra (4952)

Spotlighted in this short are the musical renditions of Dick Stabile and his orchestra who demonstrate their versatility in a variety of tunes. Also featured are the vocals of Del Casino and the acrobatic dances of Miriam La Velle.

Running time

10 minutes

**SCENT-IMENTAL ROMEO (Warner Bros.)**

Technicolor Cartoon (7710)

A hungry cat disguises himself as a skunk to get fed by a keeper at the Paris zoo. When it is spring in Paris, a young skunk's fancy lightly turns to thoughts of love, and, of course, the real skunk is smitten by the disguised cat. The poor cat is kept busy escaping the skunk's amorous advances.

Running time

7 minutes

**TOUCHDOWN TOWN (RKO Radio)**

Sportscope (24302)

Football is more than a sport in Massillon, Ohio; it's a cult and a civic enterprise. In the last 25 years, the town has produced more top college players than any other town in the country—such stars as Knute Rockne, Lou Little and Jock Sutherland. Every newborn baby in Massillon is presented with a football on leaving the hospital so it's no wonder the town is known as "Touchdown Town." Its high school stadium seats 20,000 and everyone turns out for the games.

Running time

8 minutes

**SCOUT FELLOW (Paramount)**

Noveltoon (P11-5)

Huey, the over-sized duck, is considered too stupid to join the duck scouts. To get Huey off their necks, the scouts tell him they will let him join if he does a good deed. To the amazement of all, Huey outwits the crafty fox and in turn is welcomed into the scout organization.

Running time

8 minutes

**PAPA'S LITTLE HELPERS (20th-Fox)**

Terrytoon (5201)

When Papa Bear buys a television set, his troubles are just beginning. The cubs are jubilant, but their efforts to help him install the set almost cost him his life. When on the roof attaching the aerial, Papa is so electrified when

the kids turn on the current that he himself emits television images. Another time, the wind almost carries him away. The cubs succeed in ruining the set eventually and Papa decides that perhaps it would be better to take everyone to a movie.

Running time

7 minutes

**RHYTHM ON THE REEF (U-I)**

Variety View (7344)

Spectacular undersea photography filmed around a reef with birds being seen first and then the underwater life—schools of fish, eels, rays, a turtle and finally a shark. The script features lines of verse fused with music to accompany the movement of the various groups of fish.

Running time

9 minutes

**CHOW HOUND (Warner Bros.)**

Looney Tune (7715)

A tough dog, using the Fagin technique, has a cat pose as the pet in several homes. The cat, with more meals than he can eat, then turns over what's left to the dog. It's a perfect scheme until the dog gets too greedy and demands all the food. That's when the fur begins to fly.

Running time

7 minutes

**RECORDING SESSION (RKO Radio)**

Screenliner (24201)

Songstress Margaret Phelan sings "You're Driving Me Crazy" with the Cy Coleman Trio. The latter also play two instrumental numbers, an arrangement based on a Paganini theme and "Alanetta."

Running time

9 minutes

**Steiner on "Distant Drums"**

Music for Warners' "Distant Drums" was written by Max Steiner. The review of the picture published in *Product Digest* December 1 inadvertently credited the music for the picture to Alex North.

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1151-1152, issue of December 8, 1951.

Feature Product by Company starts on page 1141, issue of December 8, 1951.

For exploitation see Managers' Round Table section.

\* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review
ACROSS the Wide Missouri (color)								
[208]*	MGM	Clarke Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2 Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sept. 29	1042	AY	B Good
African Queen (C)	UA	Humphrey Bogart-Katherine Hepburn	Not Set	106m	Dec. 29	1169		Very Good
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Jan. 20, '52	67m	Dec. 29	(S) 1170		B
Alice in Wonderland (color) (292)*	RKO	Disney Feature	Aug. '51	75m	July 7	921	AYC	A-1 Excellent
Alice in Wonderland (color)	Souvaire	Carol Marsh-Puppets	July 28, '51	83m	Aug. 4	967		Average
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2, '51	88m	May 5	825	A	A-1 Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2 Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B Average
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14, '51	102m	Sept. 1	997	AY	A-1 Excellent
Anna of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov. '51	81m	Oct. 20	1065	AY	A-2 Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		Fair
Anything Can Happen	Para.	Jose Ferrer-Kim Hunter	Mar. '52		Dec. 22	(S) 1162		
Apache Drums (123) (color) (134)	Univ.	Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1 Good
Appointment With Danger (formerly United States Mail) (5019)*	Para.	Alan Ladd-Phyllis Calvert	May '51	60m	Sept. 22	1034	AY	A-2 Good
Arizona Manhunt (5068)	Rep.	Michael Chapin-Eilene Janssen	Sept. 15, '51	89m	Apr. 21	809	AY	A-1 Fair

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As You Were (formerly Present Arms) (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51	57m			A-1	
As Young As You Feel (for. Will You Love Me in December) (120)	20th-Fox	Joan Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2 Very Good
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2 Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1 Good
Basketball Fix, The	Realert	John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034		A-1 Good
Battle of Apache Pass (color)	Univ.	John Lund-Jeff Chandler	Apr., '52					
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013	AY	A-2 Very Good
Bend of the River (color)	Univ.	James Stewart-Arthur Kennedy	Feb., '52		Dec. 22	(S) 1162		
Best of the Badmen (color) (176)	RKO	Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B Good
Big Carnival, The (formerly Ace in the Hole) 5023*	Para.	Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2 Excellent
Big Gusher, The (306)	Col.	Preston Foster-Wayne Morris	July, '51	68m	July 14	929	AY	A-1 Good
Big Night, The	UA	John Barrymore, Jr.-Joan Lorring	Dec. 7, '51	75m	Nov. 10	1101		B Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1 Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B Fair
Blazing Bullets (5142) (formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S) 846		A-1
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2 Excellent
Bomba and Elephant Stampede	Mono.	Johnny Sheffield-Donna Martell	Not Set		Aug. 18	(S) 982		A-1
Bonanza Town (367)	Col.	Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929	AYC	A-1 Good
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Not Set					
Boots Malone	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169		A-2 Good
Border Fence	Astor	Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m				
Brave Bulls, The (321)	Col.	Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2 Excellent
Bride of the Gorilla	Realert	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1 Excellent
Browning Version, The (Brit.) (281)	U-I	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093	AY	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	May 1, '51	60m	Dec. 30	642	AYC	A-1 Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2 Very Good
Bushwackers, The	Realert	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2 Good
CALLAWAY Went Thatway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2 Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066		A-2 Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m				
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m				
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886	AYC	A-1 Very Good
Captive of Billy the Kid	Rep.	Allan Rocky Lane	Dec. 22, '51					
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S) 870		
Casa Manana (5116)	Mono.	Robert Clarke-Virginia Welles	June 10, '51	73m	July 28	(S) 947	AY	B
Cattle Drive (color) (128)	Univ.	Jed McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AY	A-1
Cavalry Scout (color) (5101)	Mono.	Don Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2 Very Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2 Good
Chain of Circumstance (309)	Col.	Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B Fair
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134		A-2
China Corsair (316)	Col.	Jon Hall-Liza Farrow	June, '51	67m	June 9	878	A	A-2 Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1 Excellent
Cimarron Kid, The (color)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153		B Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2 Good
Cloudburst	UA	Robert Preston-Elizabeth Sellers	Aug. 3, '51					B
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2 Good
Cohens and Kellys in Africa	Realert	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47		
Cohens and Kellys in Hollywood	Realert	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39		
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B Very Good
Cornin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2 Good
Corky of Gasoline Alley (406)	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1 Fair
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990		A-2 Good
Criminals of the Underworld	Realert	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m				
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2 Good
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982		A-1 Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2 Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930		Fair
Daltons Ride Again	Realert	Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m				
Dark Page, The	Col.	Broderick Crawford-Donna Reed	Not Set		Jan. 5	(S) 1178		A-2
Darling, How Could You! (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2 Good
David and Bathsheba (color)*	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2 Very Good
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2 Good
Death of a Salesman	Col.	Fredric March-Mildred Dunnock	Feb., '52	115m	Dec. 15	1153		A-2 Excellent
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161		A-2 Excellent
Denver and Rio Grande (C)	Para.	Edmond O'Brien-Sterling Hayden	Feb., '52		Jan. 5	(S) 1178		
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2 Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1 Good
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2 Excellent
Disc Jockey (AA-21)	AA	Hedy Lamarr-Dennis O'Keefe (reissue)	Sept. 30, '51	77m	Sept. 8	1006		A-1 Very Good
Dishonored Lady	Astor	Jane Nigh-Michael O'Shea	Feb. 1, '52	85m				
Distant Drums (color) (111)	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126		A-2 Very Good
Double Dynamite (formerly It's Only Money)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2 Good
Drums in the Deep South (color) (211)	RKO	James Craig-Barbara Payton	Sept., '51	78m	Oct. 6	1049	AY	A-2 Good
ELEPHANT Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074		A-1 Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110		A-2 Very Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1 Very Good

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Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
FABIOLA* (Ital.)	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Family Secret, The	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julia London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907	AY	A-1	Average
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	AY	A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2	Very Good
First Time, The	Col.	Robert Cummings-Barbara Hale	Not Set						
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118		A-2	Good
Flaming Feather (C)	Para.	Sterling Hayden-Arleen Whelan	Mar., '52	77m	Dec. 22	1161			Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
Flying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937	AY	A-1	Excellent
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	96m				A-2	
Force of Arms (102)	WB	William Holden, Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24, '51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Dec. 8	(S) 1134			
Fort Worth (color) (028)	WB	Randolph Scott-David Niven	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep (Swiss)	UA	Viveca Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frogmen, The (112)*	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
GALLOPING Major, The (Brit.)	Souvaire	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Girl in Every Port, A	RKO	Groucho Marx-Marie Wilson	Dec. 22, '51						
Girl on the Bridge									
(formerly The Bridge) (139)	20th-Fox	Hugo Haas-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Go for Broke (129)*	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Gold Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	78m					
Great John L., The	Astor	Linda Darnell-Rory Calhoun	(reissue) July 15, '51	96m	June 9, '45				Good
Greatest Show on Earth, The (C)	Para.	All-Star Cast	Not Set	153m	Jan., 5	1177			Superior
Guerrillas of the Underground	Realtar	C. Bennett-Gracie Fields	(reissue) May 15, '51	97m					
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellars-Patrick Holt	July 27, '51	78m					
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotten	May, '51	80m	Apr. 14	802	AY	A-2	Good
Half Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1, '51						
Happy Go Lovely (color) (262) (Brit.)	RKO	David Niven-Vera-Ellen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861	AY	A-2	Very Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074	AYC		Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042	AY	A-2	Good
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Hear No Evil	Univ.	Tony Curtis-Mona Freeman	Mar., '52		Jan. 5	(S) 1178			
Her First Romance (358)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Her Panellid Door (Brit.)	Souvaire	Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			Very Good
Here Come the Nelsons	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52		Dec. 22	(S) 1162		A-1	
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy	(reissue) Sept. 1, '51	63m					
Hills of Ireland (color)	World Travel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
Hills of Utah (356)	Col.	Gene Autry-Donna Merrill	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jane Russell	Aug. 25, '51	120m	July 21	938	A	B	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52						
Hollywood Story (124)	Univ.	Richard Conte-Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Story, The (formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	96m	Nov. 17	1110		A-1	Fair
Hoodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hot Lead (209)	RKO	Joan Dixon-Richard Martin	Oct., '51	60m	Oct. 27	1075		A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
I Was a Communist for the F.B.I.* (023)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-2	Average
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133		A-2	Excellent
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Indian Uprising (C)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170			Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good



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Iron, Man, The (130) It's a Big Country	Univ. MGM	Jeff Chandler-Evelyn Keyes All Star Cast	Aug., '51 Jan. 4, '52	82m 89m	July 7 Nov. 24	922 1117	A A-1	A-2 A-1	Good Very Good
JAPANESE War Bride Jesse James (color) (057)	20th-Fox 20th-Fox	Shirley Yamaguchi-Don Taylor Tyrone Power-Henry Fonda	Jan., '52 (reissue) July, '51	91m 106m				A-2	
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Jim Thorpe-All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-2	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Headhunters (color) (177)	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	Not Set		Dec. 22	(S)1162			
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2	Average
Kentucky (color) (150)	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	67m	June 30	913		A-2	Average
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1	Fair
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905	AY	A-2	Very Good
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Sept., '51	79m	Aug. 11	974	AY	A-2	Good
Lady from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B	Fair
Las Vegas Story	RKO	Jane Russell-Victor Mature	Not Set	88m	Jan. 5	1177			Good
Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Law and the Lady, The (formerly The Law and Lady Lovely) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938	A	A-2	Very Good
Lewless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1	
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51	66m				A-1	
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29, '51	68m	Aug. 4	966	A	A-1	Very Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094		B	Good
Lilli Marlene (203) (Brit.)	RKO	Lisa Daniels-Hugh McDermott	July, '51	75m	July 28	946	AY	B	Good
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept., '51	82m	Aug. 4	965	A	B	Good
Little Giant	Realart	Abbott and Costello (reissue)	June 1, '51	91m	Mar. 2, '46			A-2	
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869		A-1	Very Good
Lone Star, The	MGM	Clark Gable-Ava Gardner	Feb., '52	94m	Dec. 22	1161		A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Lorne Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	Mar. 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	Aug. 17, '51	86m	July 28	946		A-1	Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 25, '51	65m					
Love Is Better Than Ever	MGM	Elizabeth Taylor-Larry Parks	Not Set	81m					
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2	Good
MA AND PA Kettle at the Fair	Univ.	Marjorie Main-Percy Kilbride	Apr., '52						
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17, '51		June 2	(S)870			
Magic Carpet, The (410)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042		A-1	Good
Magic Face, The (402)	Col.	Luther Adler-Patricia Knight	Aug. 8, '51	89m	Aug. 11	974	AY	B	Fair
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 18, '52						
Man from Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52						
Man in the Saddle (color)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109		A-2	Good
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B	Fair
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B	Very Good
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11, '51	72m	July 14	920		B	Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug., '51	81m	July 28	945	AY	A-2	Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913	AY	A-1	Good
Massacre in the Orient	Realart	Leo Carrillo-Turhan Bey (reissue)	May 15, '51	60m					
Medium, The	Lopert	Marie Powers-A. M. Albergheiti	Not Set	85m	Sept. 15	1013		A-2	Excellent
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Dec. 8	(S)1134	AY	A-2	
Meet Me After the Show (C) (125)*	20th-Fox	Betty Grable-Macdonald Carey	Aug., '51	86m	Aug. 4	965	AYC	B	Very Good
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey (reissue)	May 15, '51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Stevie Flagg	May 30, '51	60m	June 2	869	A	A-2	Fair
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	91m	Aug. 4	965	AY	B	Very Good
Mr. Ace	Astor	George Raft-Sylvia Sydney (reissue)	June 15, '51	85m	Aug. 31, '46				Good
Mr. Peck-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2	Very Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Doolan	Sept. 21, '51	76m	Aug. 18	982	AY	A-2	Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifford Webb-Joanne Dru	Aug., '51	87m	July 28	945	AY	A-2	Excellent
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845	AY	A-2	Fair
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8	1006	AY	A-2	Good
Model and the Marriage Broker, The Molly (formerly The Goldbergs) (5011)	20th-Fox	Jeanne Craine-Thelma Ritter	Jan., '52	103m	Nov. 24	1117		B	Excellent
Montana Desperado (5143)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Murder Without Crime	Mono.	Johnny Mack Brown	June 24, '51	51m	July 28	(S)947		A-1	
My Favorite Spy (5110)	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B	
My Friend Flicka (color) (152)	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2	Excellent
My Son John	20th-Fox	Roddy McDowell-Preston Foster (reissue)	June, '51	89m	Aug. 10, '43				Good
	Para.	Helen Hayes-Van Heflin	Mar., '52		Jan. 5	(S)1178			
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906		B	Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818		A-2	
Never Trust a Gambler (326)	Col.	Dane Clark-Cathy O'Donnell	Aug., '51	79m	Oct. 6	1050	A	A-2	Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Aug. 24, '51	76m	Dec. 30	(S)644	AYC		
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2	Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52						
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937	AY	A-2	Very Good



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				Issue	Page	Net'l Groups	L. of D.	
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Genn	June 22, '51	89m	Aug. 4	966	B	Fair
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	B	Fair
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m		A	A-1	Good
OBSSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1	998	B	Fair
Odette (Br.)	UA	Anne Neagle-Travon Howard	May 15, '51	105m	Jan. 6	653	A-2	Very Good
Oklahoma Outlaws (5144)	Mono.	Johnny Mack Brown	Aug. 19, '51	56m			A-1	
Old West, The (473)	Col.	Gene Autry	Jan., '52					
On Dangerous Ground (formerly Dark Highway)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A-2	Very Good
On Moonlight Bay (color) (029)*	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929	A-1	Very Good
On the Loose (202)	RKO	Joan Evans-Melvyn Douglas	Sept. 8, '51	74m	July 28	945	A-2	Good
On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	B	Excellent
Overland Telegraph	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	A-1	Good
PAINTED Hills (color) (125)	MGM	Lessie-Bruce Cowling-Cary Grey	May 4, '51	69m	Mar. 24	765	A-1	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m			A-1	
Pandora and the Flying Dutchman (C) (Brit.)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	B	Good
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10, '51	81m	Sept. 8	1007	A-2	Fair
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	A-2	Very Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126	A-1	Fair
Peking Express (5024)	Para.	Joseph Cotten-Corinne Calvet	Aug., '51	90m	June 23	905	A-2	Good
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	989	A-2	Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981	B	Excellent
Pickup (357)	Col.	Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938	B	Very Good
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	58m	May 19	854	B	Good
Pistol Harvest (205)	RKO	Tim Holt	July, '51	60m	July 28	946	A-1	Average
Place in the Sun, A (5102)*	Para.	M. Cliff-E. Taylor-S. Winters	Sept., '51	122m	July 21	937	A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Oct., '51	85m	Aug. 11	974	A-2	Good
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m				
Pride of St. Louis	20th-Fox	Dan Dailey-Joanne Dru	Not Set		Dec. 22	(S) 1162		
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	A-2	Good
Prison Break	Realart	Barton MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38			
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m				
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	B	Good
Purple Heart Diary	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	A-1	Good
QUO Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	171m	Nov. 24	1118	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	A-2	Very Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A-2	Very Good
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	A-1	Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	Jan., '52	84m	Nov. 17	1109	A-2	Good
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23	4357	B	Excellent
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept., '51	86m	Sept. 15	1014		Good
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A-2	Very Good
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney (reissue)	July, '51	92m				
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept., '51	95m	Aug. 4	965	A-2	Very Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	A-2	Very Good
River, The (color)	UA	Radha-Edmond Knight	Sept. 10, '51	99m	Sept. 8	1006	A-2	Good
Roadblock (204)	RKO	Charles McGraw-Joan Dixon	July, '51	73m	July 28	945	A-2	Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	58m	Sept. 22	1034	B	Fair
Rodeo (color) (5104)	RKO	Jane Hight-John Archer	Mar. 9, '52	70m				
Rodeo King and the Senorita (5053)	Rep.	Rex Allen	July 15, '51	67m	July 28	946	A-2	Fair
Room For One More	WB	Cary Grant-Betsy Drake	Jan. 26, '52					
SAILOR Beware	Para.	Dean Martin-Jerry Lewis	Feb., '52	108m	Dec. 1	1125	A-1	Very Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913	A-2	Good
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	A-2	Excellent
Savage Drums (5001)	Lippert	Sabu-Lita Baron	June 22, '51	70m	July 14	930	A-1	Average
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	A-2	Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	A-1	Very Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	B	Good
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907		Fair
Sellout, The	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A-2	Good
Shadow in the Sky	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	A-2	Good
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	A-2	Excellent
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	92m	Sept. 29	1042	A-2	Good
Sirocco (348)	Col.	Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878	B	Good
Sty High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	60m			A-1	
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Sept. 29, '51	78m	Oct. 20	1066	A-1	Good
Smoky (color) (043)	20th-Fox	Fred MacMurray-Anne Baxter (reissue)	June, '51	87m				
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52					
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m				
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	826	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	B	Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	A-1	Fair
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Feb., '52		Dec. 29	(S) 1170		
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	A-2	Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	A-1	Good
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				
Stagecoach Driver (5153)	Mono.	Whip Wilson	July 15, '51	52m			A-1	
Stardust and Sweet Music (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m				
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m				
Steel Town (color)	Univ.	Ann Sheridan-John Lund	Mar., '52					

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Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Not Set	60m				
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38			
Storm Over Tibet	Col.	Diana Douglas-Rex Reason	Jan., '52	87m	Dec. 29	1169	B	Good
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m				
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	Excellent
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Sept. 29, '51	125m	June 16	885	A	Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug., '51	85m	Aug. 11	974	AY	Good
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Tony Arden	Sept., '51	71m	Sept. 1	998	A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m			A-1	
TAKE Care of My Little Girl (color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	Very Good
Tales of Hoffmann (color)	Lopert	Moir Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	61m				
Tall Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug., '51	78m	Aug. 4	966	AYC	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Marie Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	Good
Ten Tall Men (color)	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	Good
Tembo (C)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162		Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m				
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, '51	74m	June 9	878	A	Good
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY	Very Good
This Is Korea (color)	Rep.	Documentary	Aug. 10, '51	50m	Sept. 1	997	AY	Excellent
This Woman Is Dangerous	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52					
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 15, '51	85m	July 7	922	A	Good
Thunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973	AY	Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowell-Preston Foster (reissue)	June, '51	78m	Feb. 3, '45			Good
Time of Their Lives	Realart	Abbott and Costello	(reissue) June 1, '51	82m	Aug. 17, '46			Excellent
Toast to Love (Mex.)	Astor	Inna Baronova-David Silver	Nov. 15, '51	82m				
Tokyo File 212 (175)	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810	AY	Fair
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	Good
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22, '51	90m	Aug. 11	973	A	Very Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A	Very Good
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	Good
Treasure of Lost Canyon	Univ.	William Powell-Julia Adams	Mar., '52		Jan. 5	(S) 1178		
Triv (Brit.) (5030)	Para.	William Powell-Julia Adams	June, '51	91m	Oct. 14	517	AY	Excellent
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	Excellent
Two Dollar Bitter	Realart	John Littel-Marie Windsor	Sept., '51	63m	Oct. 6	1050	A	Excellent
Two Gals and a Guy	UA	Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906	A	Fair
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	906	A	Good
Two Tickets to Broadway (color) * (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	Excellent
UNKNOWN Man, The (form. Behind the Law (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	Good
VALLEY of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	Good
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51	60m	July 28	(S) 947		
Vengeance Trail	Mono.	Bill Elliott-Peggy Stewart	Not Set		Aug. 18	(S) 982		
Volcano (Ital.)	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S) 714	A	8
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52		Dec. 22	(S) 1163		
Wanted: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9, '51	59m				A-1
Warden of the Big House	Realart	V. McLaglen-Jackie Cooper (reissue)	June 15, '51	78m				
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	Very Good
We Came Out Fighting	WB	Richard Carlson-Frank Lovejoy	Feb. 23, '52					
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	Very Good
Well, The	UA	Henry Morgan, Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005	AY	Excellent
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855	AY	Good
Westward the Women	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118		Good
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May, '51	78m	May 12	846	AY	Good
When Worlds Collide (5106) (color)	Para.	Richard Darr-Barbara Rush	Nov., '51	81m	Sept. 1	998	AY	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170		
Whistle at Eaton Falls, The (322)	Col.	Lloyd Bridges-Dorothy Gish	Aug., '51	96m	Aug. 4	966	AY	Very Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m				
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133		Good
Woman in the Dark	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m				
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		Average
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28, '51	98m	Sept. 8	1006		Very Good
YELLOWFIN (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51	54m	Aug. 11	(S) 975		A-1
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Show	Sept., '51	78m	Aug. 25	989	AYC	Good
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		Good
Yukon Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12, '51	63m	July 20	(S) 947	AY	A-1

FEATURES LISTED BY COMPANIES — PAGE 1141, ISSUE OF DECEMBER 8, 1951  
 SHORT SUBJECTS CHART APPEARS ON PAGES 1151-1152, ISSUE OF DECEMBER 8, 1951



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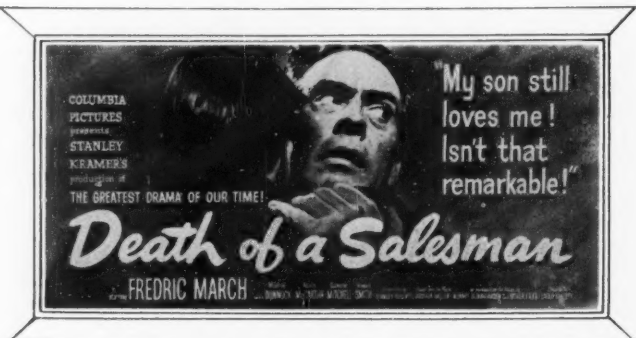
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# MOTION PICTURE HERALD

## *Better Theatres*

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • MAINTENANCE

*Modernizing for  
"Something New"  
in Presentation*

PAGE 8



**This Business Won't Keep in a Deep Freeze**

**in THEATRE SALES**

★ **Merchandise Selection and Sales Promotion**



## *Preview* OF A GOOD PROFIT PICTURE

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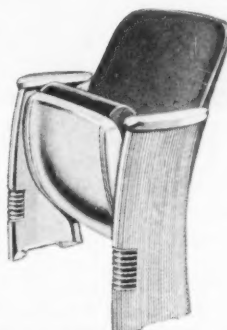
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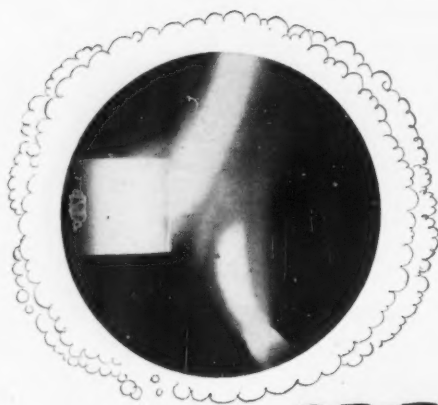
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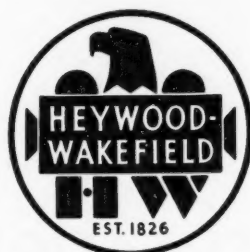
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# Better Theatres

for JANUARY 1952

GEORGE SCHUTZ, Editor

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BETTER THEATRES SECTION

## "Something New" For Any Theatre

**L**AST fall Leo Brecher, New York City exhibitor, installed a maskless screen, with synchronous light control, in the Plaza theatre in suburban Scarsdale, which he had taken over and refurbished.

Now, a couple of months later, he has installed a similar screen in his Plaza in New York, just off Park Avenue.

This second application of the Schlanger-Hoffberg screen, in December, followed weeks of observation in Scarsdale, to note particularly the reaction of patrons. We have previously reported in these pages how favorable that was. Mr. Brecher's decision to eliminate the border in his "ace" New York house speaks louder than words.

**T**HE second installation also has served to perfect a method of prefabrication and erection so that the Schlanger-Hoffberg system can be readily, and economically, available to any existing auditorium. Construction avoids all questions that could arise from Government controls—it employs wood, which is protected by fireproof paint. Material for the flanges and wings that "absorb" and control the projection light is the same as that of the image area. Technically, it can be virtually any of the screen fabrics now on the market.

With the New York installation, the innovation was taken over for distribution by the theatre equipment organization of RCA, whose New York dealer, Capitol Motion Picture Supply, handled the Plaza job. RCA had worked out the "package" design with the developers, Ben Schlanger, the well known theatre architect, and William A. Hoffberg, engineer associated with him.

**T**HUS a method proven practicable for elimination of the traditional screen border has at last arrived in a manner allowing its adoption, at relatively small cost and with utmost facility, under substantially any conditions of auditorium design, as shown in following pages.

Merely to get rid of the black masking around the picture hardly revolutionizes the art, but the Schlanger-Hoffberg synchronous system does offer "something new" for the existing exhibition plant to exploit. There are authentic technical bases for asserting that it makes the performance more realistic, more beautiful, more restful to the eyes.

The rest is up to the public. —G. S.

# how theatres can be revised for "Full Vision"

**Larger pictures . . . visually neutral auditorium treatment . . . elimination of screen masking—these are substantial steps toward the achievement of "Full Vision Movies"—a picture of greater optical scope than the theatre yet has had. And they can bring a "different" screen presentation to practically any existing theatre, as shown in this demonstration by BEN SCHLANGER, Architect; and WILLIAM A. HOFFBERG, Engineer.**

THE INDUSTRY'S task of modernizing its theatres involves, generally, all of the public areas from the front to the entire auditorium. Although considerable remodeling has been done during the last four or five years, the majority of theatres worth modernization still need an overall job of renovation. Sometimes this may have to be undertaken, for economic reasons, by easy stages.

What may be most urgent in a particular case depends upon specific conditions. An antiquated front, for example, certainly cries for immediate attention. Even so, what can be more important than conditions affecting enjoyment of the performance? Moreover, it is practicable now to revise those conditions in such manner as to give the performance quite a new character, and these times in the business certainly urge innovation.

"Neutralization" of the auditorium—eliminating architectural surfaces, light sources, etc., that not only "date" the theatre, but that force themselves upon audience attention by their size, form and tone—that is something which can make thousands of existing theatres definitely "different" and much for the better. Combine this with elimination of the black

screen border and you get a really radical, highly exploitable change.

It is with such remodeling of the performance area of the auditorium that this material is concerned. Its purpose is to demonstrate how practically any existing theatre, even the most outmoded in style, can be economically altered so as to effect such changes in picture presentation. Suggestions in sketch and caption are made for

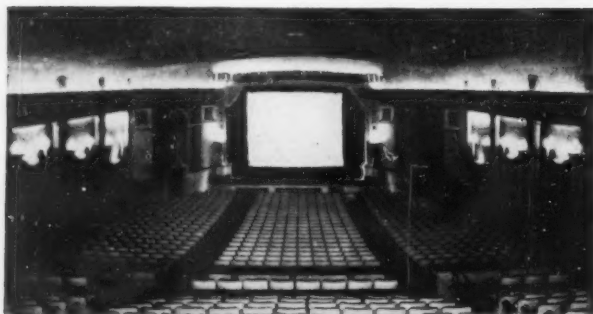
styles of auditoriums adequately typical of the majority of existing theatres.

In all cases it is possible to install such new construction as is required without use of materials classified as critical under the defense program. Where plaster is needed, rock-lath or plasterboard can be employed instead of metal lath; or asbestos board could be considered an equivalent finish.

Economy has been a basic consideration in this demonstration, hence it is not suggested (even though the theatre owner might well wish to make more radical changes) that the general architectural forms of the auditorium be removed. This demonstration concentrates on the area immediately involved in viewing the performance.

*It is important that in this area there be no secondary sources of room illumination.* As for considerations of sound, this area is generally one which does not require acoustically absorptive material.

The new functional treatment will of course introduce a certain "modern" effect into auditoriums of "period" or other highly ornamental character; however, the new scheme is functional rather than decorative, therefore it can be simple enough to blend more or less with existing architecture, somewhat as antique furniture seems to fit pleasingly into modern interiors. The objective, after all, is to focus the eyes and mind upon the performance; when that is accomplished, architectural details of the auditorium are far less significant than once they were thought to be.

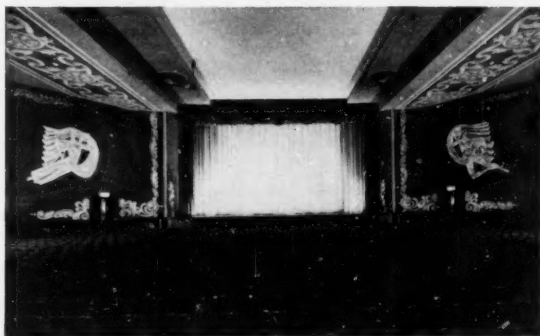
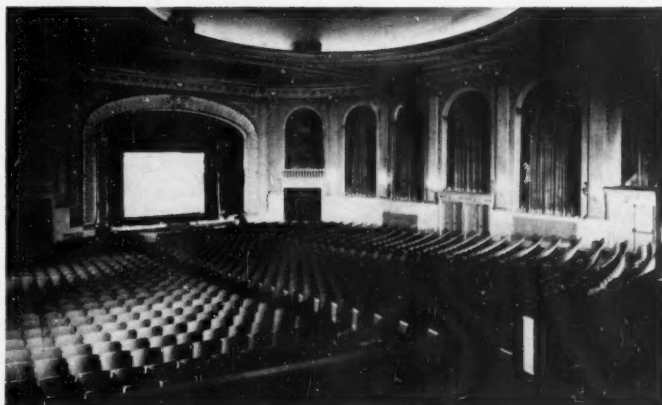


**EXAMPLE A:** At right is a retreatment of an "atmospheric" type of auditorium. The original (shown below with screen and masking painted into stage opening—photo had curtain closed) is altered only to the extent of simplification of the panels between pilasters. The panels could be treated with a fabric or wallboard. Light sources such as those in the side panels should be removed. Indeed, the entire "roof" effect should be taken out. Secondary lighting should be downlights.

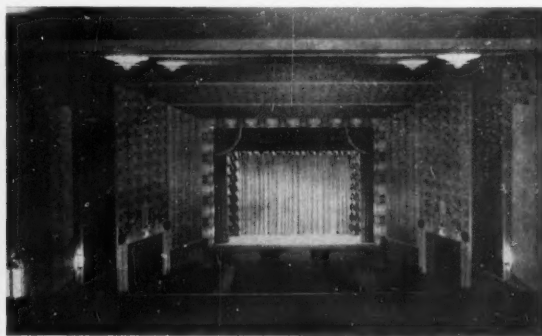


**EXAMPLE B:** Here is an auditorium (original at right, with alteration sketched above) typical of the large-scale "period" designs traditional among stage theatres and adopted for many a screen theatre as the motion picture attained "social position." In the main, the problem presented by this type of auditorium is not greatly different from that of Example A—that is, there are inset panels to be "subdued," and completely obliterated in the forward area. The rounded form at front, and room proportions, suggest setting the maskless screen, with light-controlling surround, in a "neutralizing" expanse of drapery. A traveler screen curtain could close from the wings of the screen surround, and open into the drapery. The dome could be covered or "painted out"; at any rate, its lighting should be eliminated, the ceiling given downlights.

[EXAMPLE C IS GIVEN ON THE NEXT PAGE]



Auditoriums with splayed walls flanking the screen opening, like that shown above and adjoining it, are readily adapted to border elimination and performance area neutralization. Surfaces can be treated similar to those in Example A. Ornamental figures should be painted out.



Although lavishly embellished, the forward walls of the auditorium shown above are of a form that lends itself readily to alteration for the new performance environment. Resurfacing for neutrality should extend just beyond the exit doors.



## how theatres can be revised for "Full Vision"

*continued from preceding page*

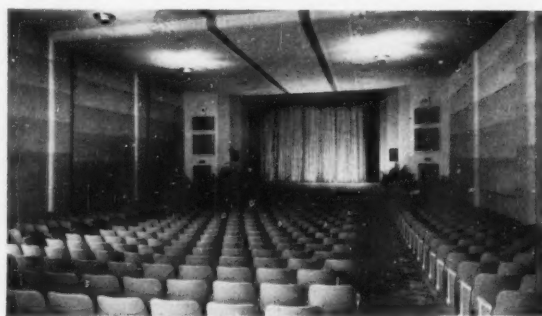


**EXAMPLE C:** Despite the heavy ornament in auditoriums of the type pictured in the small photo above, they require less new surface treatment than might be supposed for effective adaptation to "neutralization" and a maskless screen. This is due to the great width relative to depth, which leaves a smaller part in the area of critical vision. In such an auditorium, so typical of "deluxe" houses of the 1920's, the ornamental proscenium frame

can be covered by a simple plaster form of an optically neutral finish. The stage drapery is of course replaced by the screen surround. The side arches could be neutralized satisfactorily simply by filling them with suitable drapery. Paint in most cases would be sufficient to obliterate any mural ornamentation similar to that extending along the center of the ceiling from the proscenium arch (see small photo above).



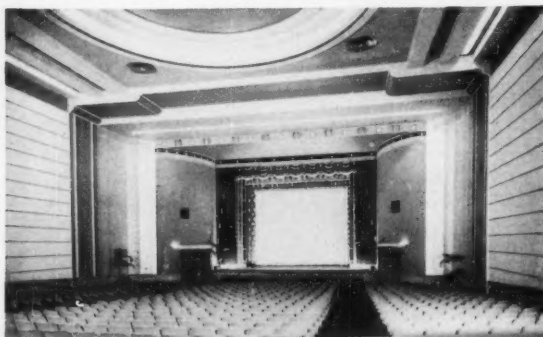
In an auditorium like that above, the walls can be "neutralized" easily as far as second exit doors.



The auditorium above is basically typical of conditions encountered in small theatres. The ventilating grilles present a problem. However, it can be effectively met by introducing a perforated finish to cover, in addition to the grille areas, the entire area from ceiling to floor, with opening for the exit doors. This perforated treatment should extend from the side wall to the beginning of the first splay adjacent to the screen. The perforation pattern should be determined by air flow requirements. . . . The style shown below is readily converted by placing the maskless screen structure in the recessed proscenium area. In providing for a screen curtain, the tracks should carry the screen completely out of sight around the wings of the screen. Existing conditions of this kind provide for neutral side treatment. If public address speakers are used, as in this case, they can be covered with a porous fabric in the same color as the wall. Ornamental bands should be painted out.



An auditorium of the style shown above is highly adapted to the "full vision" presentation. Side light sources should be eliminated.







# Two New Intimate New York Theatres

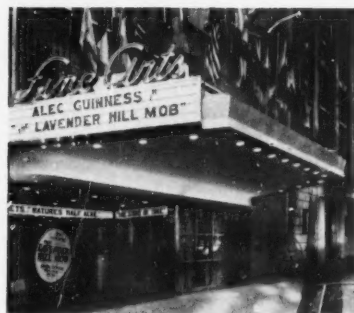
Night clubs give way to the screen with small playhouses in the fine shopping and residential districts of Manhattan's "fabulous fifties."



## THE NORMANDIE

Architect: WILLIAM I. HOHAUSER, New York

## The Normandie on 57th Street

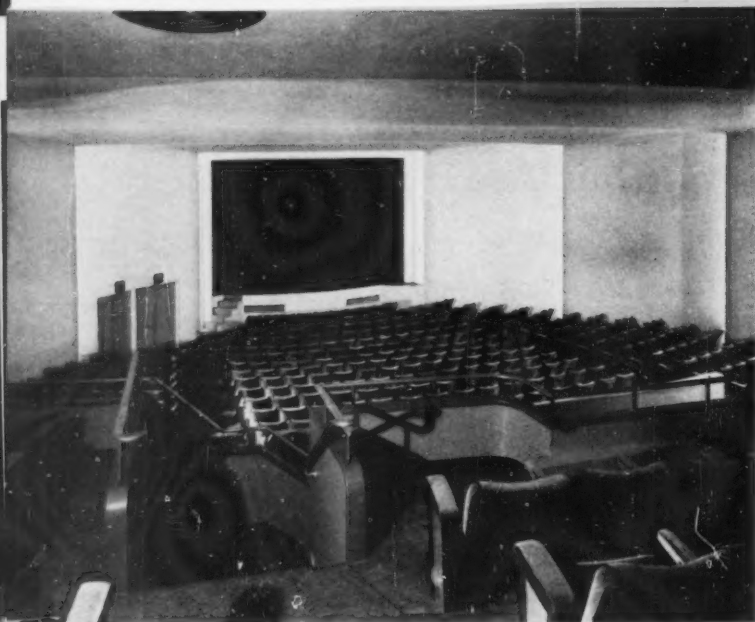


## The Fine Arts on 58th Street

■ A decade ago David Weinstock opened a theatre of ultra-refined appointments off New York's famous Park Avenue, calling it the Normandie. The building that housed it yielded to a large real estate development some eight years later. In December Weinstock Theatres opened another Normandie, this one on 57th Street, near Carnegie Hall, in space of an existing building which previously was occupied by the Lotus Club, a restaurant with entertainment. Seating 598 in a main floor section and a stadium type loge, the new Normandie has had to be compactly fitted into the structure, with a shallow lobby between vestibule and auditorium beneath the stadium section, while lounge facilities necessary to create the desired atmosphere of genteel leisure are beneath both lobby and auditorium. A staircase leads down to the lounge from the lobby (see photos above and right), but an escalator (right) is provided for ascent. Both lobby and lounge have a simple modern decor, with plaster ceilings off-white and walls papered in a recessive pattern of silver in the lobby, gold in lounge.

Continued on following page





## TWO NEW INTIMATE NEW YORK THEATRES *continued*



■ The auditorium of the Normandie (seen from stadium at left above, and across the stadium in the righthand view above) is designed in a series of offset panels between the stadium and the screen platform, with the walls converging into the latter, and the offset paneling carried across the natural hard plaster ceiling. The walls, finished in trowelled hard plaster, are tinted a pale yellow, which is rendered practically colorless under projection light. Each of the panels has edge coves containing neon sources. The rear wall of the stadium is acoustic plaster. Side walls have a protective dado of clear lacquer. . . . **SEATING:** Of the 598 seats, upwards of 400 are on the main floor. Heywood-Wakefield spring-back chairs are used throughout, spaced 34 inches back-to-back. On the main floor, only the aisles are sloped, the seating being installed on platforms as far as the first few front rows. Each platform toward the rear is raised four inches, and at the last three rows these rise sufficiently above the aisles to require a step-up. Seating is staggered only in the front rows where the floor is sloped and here the incline is slightly upward. All seating is covered throughout in coral mohair. . . . **PROJECTION:** The Normandie presents a picture 16 feet wide. The screen (Nu-Screen

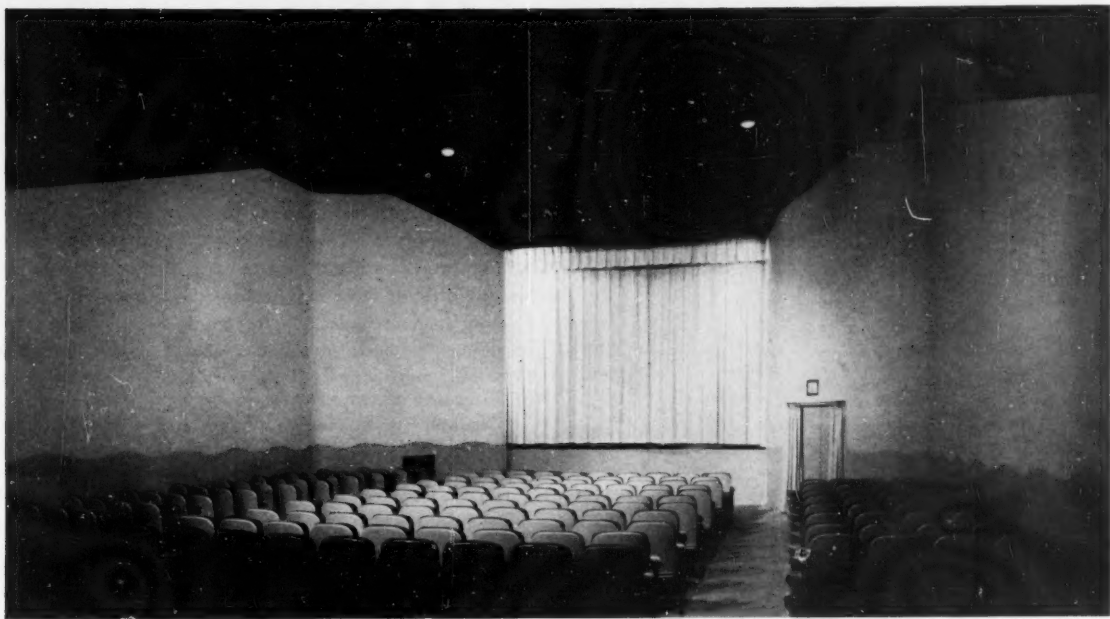
glass fabric) is approximately 12 feet from the first row, around 85 feet from the last row, giving a maximum viewing distance of about 5W. Projection is by Century mechanisms equipped with Kollmorgen f/1.9 lenses, while light sources are Strong "Mogul" lamps using 7x8mm trims and supplied by an Automatic Devices "Stabilarc" motor-generator. . . . **AIR-CONDITIONING:** To provide flexibility for sensitive cooling and heating of the auditorium and lounge areas, without interfering with ventilation, the Normandie has a three-zone system designed and installed by the Armo Cooling and Ventilating Company of New York. Cooling is by two Frick compressors, each of 25 tons, installed with automatic cutout according to load demand. Heating is by steam from public service lines. The main section of the auditorium is one zone, the stadium another, the lobby and sublevel lounge another. Each has its own transfer system, with one set of coils for cooling, another for heating. Thus the stadium, with its relatively low ceiling, may be cooled in winter when the other zones require heat; or the sublevel lounge may require more cooling in summer than the auditorium with a small audience. (Projection equipment and carpet were furnished by Amusement Supply, New York.)



■ Section of the women's cosmetic room of the Normandie, and a general view of the lounge looking toward approach to the Otis escalator. The lounge provides a spacious area for meeting friends, enjoying works of leading painters, and displays (in wall windows) of fine art objects. Carpeting throughout the Normandie is a Leedom Wilton of special weave, grey in the lounge, green upstairs.

# THE FINE ARTS THEATRE

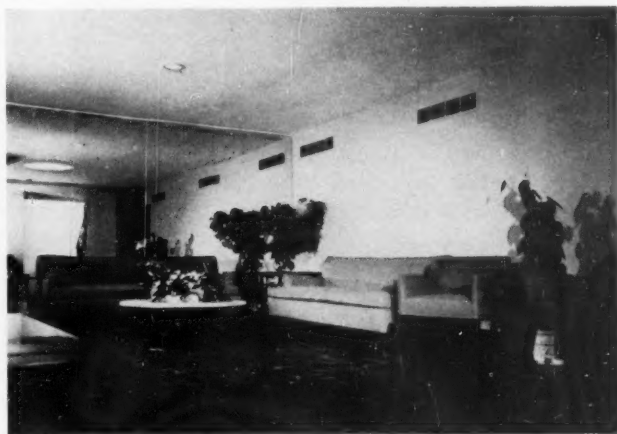
Architect: SIMON B. ZELNIK, New York



■ The Fine Arts has been snugly tucked into space formerly occupied by the night club, Cafe Society Uptown. It seats but 468, including a four-row balcony over the approach to the main floor seating. Operated by Richard Davis, the Fine Arts is located on 58th Street between Park and Lexington Avenues, where beneath a plain marquee having two lines of attraction advertising and a soffit of float finish plaster rimmed with hi-hat light sources, and further lighted by a cove at the inner edge, a shallow vestibule provides entrance at one side, past a box-office with stainless steel base, through a pair of metal-frame glass doors into a small lobby that is glazed on the street side. This lobby takes the patron directly into area at the rear of the auditorium. Large lounge space, with restrooms adjoining, is provided in a sub-level, which is reached by stairs on one side at the rear of the main floor seating. At the other side are stairs to the balcony. The auditorium has plain walls which converge into rounded sections that turn to end flush with the screen opening, and the ceiling similarly meets the screen opening in a forward arc. Side walls are of hard plaster, painted light grey above a canvas dado painted darker grey. The ceilings, also of hard plaster, is painted deep purple and is pierced by downlights. The balcony soffit is acoustic plaster, left natural, as is also the rear wall in the balcony. . . .

**SEATING:** The Fine Arts has Kroehler push-back chairs in both levels, spaced 34 inches back-to-back. With a 15-foot picture, the first row is 13½ feet from the screen, the last row approximately 73 feet, giving maximum viewing distance of about 5W. Seating is staggered throughout the middle bank, positions being effected by use of varying widths and also aisle indentations. Chairs are covered in burgundy mohair; end standards are finished in grey. . . . **PROJECTION:** The 15-foot picture of the Fine Arts is illuminated by Strong "Mogul" lamps using 7x8mm trims. Projectors

are Century equipped with Kollmorgen f/2.0 lenses, and the sound system is Century. Arc supply is by Strong 6-tube rectifiers, which are located (because of small space available) in area above the projection room. The screen is a Raytone "Pantex." Projection equipment, also carpeting, were installed by Amusement Supply of New York. . . . **AIR-CONDITIONING:** With a system of Armo design, the Fine Arts has a 35-ton Frick compressor and separate chilled water heat transfer coils for cooling. Heating is by public service steam. . . . The sublevel lounge of the Fine Arts, shown below, has painted plaster walls, two green, two cocoa color, while the ceiling is also cocoa. This lounge has brown mottled asphalt tile flooring; elsewhere floors have Leedom beige carpet.





# THIS BUSINESS

## AN EDITORIAL

**A** FACT born of the year just finished is that precisely when motion picture exhibition needs every resource at its command, it is offering so little incentive for equipment manufacturers that the great motion picture laboratory which many of them have supplied could disappear. Although what they have done for the art, and therefore the business, surely reflects a measure of love in the labor, you can't meet payrolls with sentiment. That takes cash on the barrel head.

The cause of this situation is two-fold: The Government has restricted new theatre construction almost to the vanishing point; at the same time, not enough existing operations, despite the general deterioration of the exhibition plant, are being modernized to take up the slack.

There are manufacturers of products which figure most critically in the status of the art and its theatre who doubt their ability to survive these conditions without turning to other lines for at least their major interest. If that doubt should be realized, an organ of this industry responsible for a large share of its vigor will have been put to the knife.

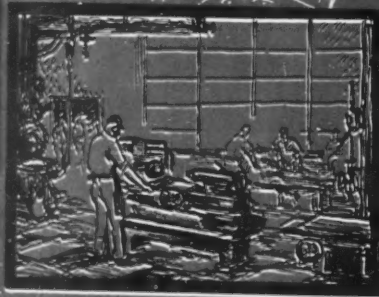
"Oh, I guess we'd always be able to buy the equipment we needed."

That's right, quite probably—with reservations for the word *needed*—and they are vital exceptions. What fills a need now may not be adequate at some future time. We had what was needed back in the early 'twenties when we had the low-intensity lamp, the three-bladed front shutter, the veneer chair, et cetera.

**Q** Much of what the motion picture is today didn't come from any of the officially recognized divisions of the industry—Production, Distribution, Exhibition. The art has been in great measure developed by individuals and companies unorganized as a distinct branch of the industry, without voice or influence as a group in the counsels of the business—namely, manufacturers of theatre equipment, materials, supplies.

They've been content with their status all these decades of the medium. Their little machine shops, fine factories, great laboratories devoted to research in many directions, gave of time, money, energy and talent to produce better and better tools of motion picture entertainment, with all the fixings that inserted the screen theatre into people's daily lives, because there was, they suspected, dough in it for *them*. It all was worthwhile because the motion picture business was an interesting market.

Name what the theatre is selling and nine times out of ten it is the result of effort outside the recognized branches of the





# WON'T KEEP IN A DEEP FREEZE

industry itself. Hollywood puts a motion picture on the film; the public is paying to see a performance on a screen—in a place that is safe, comfortable, pleasant to be in. It's a public educated by the industry itself to be critical.

The performance has steadily become more convincing, with more moments of beauty in it, because of *more light of better quality* for the purpose.

Model by model, projectors and pedestals rubbed away the stigma of the "flickers."

When the picture was still mute, the industry nevertheless appeared content with it. Accepted reluctantly, sound came crudely, gradually achieved fidelity.

The areas of steady progress have been many and broad. For example, posture study, experimentation with sightline factors, fabricating experience kept raising standards of comfort and convenience in seating. The list could be continued to tedious length.

Little if any of it came about because the need was *seen*, the work *instituted* or *financed*, by a producers', a distributors' or an exhibitors' organization, or by any group representing the industry itself. It has been the result of the belief of some persons and companies actually or virtually *outside* the industry, that the industry was interested in improvements, and that it would buy them were they created.

The industry has justified that belief. These, of course, are strange times. The business isn't as free to make adjustments as it was. Expansion of exhibition facilities always has been a characteristic of the motion picture industry. That supplied a ready channel of progress. Today it is blocked by Government controls.

Except in the drive-in division, there may not be need for a greater number of theatres in the United States; however, population shifts and a new pattern of community development have created a demand for new construction. Adjustment to social change is normal in any industry; in one so influenced by convenience and habit as the motion picture business, such adjustment is mandatory.

Q How much longer the international situation will provide a reason or an excuse for suppressive regulation of the theatre business is anybody's guess, and there is considerable guessing—you can get estimates ranging from early in 1952 to a decade from now. Actually, the present controls could be applied without hampering this business very much if copper were not in such short supply.

Steel and aluminum are important; but the key that would set the business free to build is copper wire for electrical installations. This comes under severe restrictions. There may be a lot of the stuff around, but apparently that is not a circumstance for official notice. Need of it beyond the 200 pounds allowed

is likely to bring rejection of an application for the right to build a theatre.

Q But there are no practical restrictions or modernization, and it is in the existing exhibition plant that most of the industry's adjustment to the times must be made. Even that large part of it which is grossly outmoded cannot economically be junked in its entirety. Nor is that suggested technically. Among theatres most successfully modernized since the war are houses dating back to the 'teens and early 'twenties.

Fronts and lobbies can be refaced, opened up with glass, their boxed-in stuffiness given spacious continuity, the foyer area integrated with lounge facilities to offer friendly leisure.

Auditoriums can be renewed simply by putting emphasis on function, obliterating the gingerbread, removing the invasive light sources, neutralizing forms and tones so that the show can be confined to the screen rather than being partly on walls and ceiling . . . and reseating with a new plan dictated by vision, comfort . . . *providing also for a larger picture!*

Elimination of the screen border now promises a marked advance in motion picture presentation, and a maskless screen system can be adapted to practically any existing auditorium, as is demonstrated elsewhere in this issue. This in itself can produce the effect of a larger image; in any case, it gives greater scope to both the pictorial and dramatic material.

Let the antiquated projection light sources be junked, along with projectors of comparable vintage. And sound systems—at a time when electronic phonograph pickups and FM radio have educated the ear of the public to faithful reproduction of substantially all of the sounds of life, thousands of theatres yet have equipment that can't cover the range of the track. Shortly before the war the Research Council checked the acoustics of theatres and found that a large percentage imposed a limiting factor on recording technique. Little has been done about it.

Modernization of the existing exhibition establishment—in style, in functional characteristics, in equipment—is the industry's biggest single job. It was essentially freed from controls last October.

Q Said John J. Fitzgibbons, head of Famous Players Canadian Theatres, in an interview published in MOTION PICTURE HERALD of December 22nd:

"Where we have built new theatres and have made proper physical changes and improvements in older theatres, without question our business has 'improved.'"

If the industry as a whole thus did for itself, manufacturers purveying to it would have no cause to doubt continuance of those processes which have produced a steady flow of invention and refinement to give the motion picture increasing claim to a huge audience.—G.S.

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AND  
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WITH

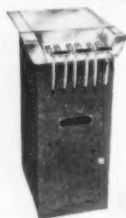
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Chicago 5, Illinois  
6260 Romaine Street  
Hollywood 38, Calif.

# The Drive-in . . .

## ★ A Department Conducted by WILFRED P. SMITH

. . . for many years manager of regular theatres, then drive-in manager  
and later drive-in circuit executive in charge of planning, construc-  
tion and operation; now operator of his own drive-in at Ledgewood, N. J.



## Package Goods Prove Out In Refreshment Stand Trials

DURING THE months of October, November and December I have been making some experiments at the refreshment stand that may be of interest to many operators of drive-ins throughout the country.

As most of us experience a decided drop in our attendance, proportionately the grosses enjoyed at the refreshery during the peak months decrease. In line with this curtailment, it is important that we do not keep pouring down a hole the profits that were built up during the heavy months of operation.

The first item on the list, and the biggest seller of course, is popcorn. To know how much to prepare, and to keep it fresh, during the cool weeks is almost an impossibility. This is due to the fact that a lot of people will not get out of their cars to go to the refreshment stand in cool weather. Those who do must be assured of a good quality product.

Last month in this department I told of a distributor who will prepare and bag the popcorn in transparent cellophane bags. This method of merchandising popcorn is the same as for potato chips. The bags are attractively displayed on racks along the top of the back bar. Not only is waste eliminated, but the cost of labor and maintenance on equipment is disposed of.

With the high cost of shortening, and the cost of labor and maintenance ever on the increase, I have gone into a 100% packaged merchandise operation. It has really paid off. It has kept profits in line with those of spring and summer operation.

The same holds true with French fried potatoes. Due to the uncertainty of fall patronage at the stand, we have substituted

packaged potato chips. The results have been amazing. Prior to this experiment it was necessary to keep the deep fry kettles going all the time because one did not know when a patron would desire a serving of French fries. Although sales might be down on this item, gas consumption and the depreciation of equipment, plus the cost of shortening, still went on, so that the item became unattractive profitwise.

Packaged potato chips attractively merchandised alongside the popcorn, on racks, turned out to be the practical substitute. The patron was advised that we had discontinued the sales of French fries for the fall months but that potato chips were available. Now here's an amazing result: The patron would then purchase two to four bags of chips, whereas previously he would order only one portion of French fries!

### Coffee Sales

Another item that was a real headache in trying to gauge how much to prepare, was coffee. There were many nights when we would underestimate the proper amount, and other nights when we would prepare too much. The average would have to be poured down the sink, creating a complete loss on what otherwise is a good profit item.

To see hundreds of cups of prepared coffee go down the drain is not easy to take.

I immediately started to seek out a food firm that would solve this problem. After many weeks of searching I came across John Sexton & Company, wholesale grocery house of Chicago and New York. This firm makes up coffee bags similar to indi-

(Continued on page 27)

Push-Back's Easy "IN-and-OUT" Convenience

# Will Boost Your Concession Sales!



1—Here's the normal, comfortable position of the Push-Back Auditorium Seat.



2—Seated persons need not stand. A gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position. No standing up. No inconvenience.



**Make it easy for your patrons** to buy more popcorn, candy, and soft drinks by installing modern Kroehler Push-Backs. Their easy "In-and-Out" features eliminate all inconvenience and embarrassment of patrons' visits to and from your concession stands.

**Get the complete story** of the new Kroehler idea of "showmanship in seating." See why new Kroehler Push-Back® Theatre Seats will pay off in word-of-mouth advertising for you... and in cash at the box office. Please write nearest office.

\*"PUSH-BACK" is a trade-mark owned and registered by Kroehler Mfg. Co., Naperville, Ill.

**KROEHLER**

## *Push-Back*

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Dallas, Texas  
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Canadian Theatre Chair, Ltd.  
40 St. Patrick Street  
Toronto 2B, Canada

# ANNOUNCING

**MARLITE VELWOOD**—a revolutionary prefinished wallpanel in authentic wood grains . . . costs considerably less than most unfinished fine woods!

Cut maintenance costs, enjoy beautiful theater interiors with new Velwood plastic-finished wall and ceiling panels. Smudges, stains, grease and grime wipe off with a damp cloth—slash cleaning time! Quickly and easily installed without business interruption, Velwood eliminates painting, plastering, periodic redecorating.

Remodel now with Marlite Velwood for cost-cutting, low-maintenance foyers, entrances, lobbies, lounges, rest rooms, offices, candy cases, counters, doors and fixtures. See genuine Velwood at your building materials dealer, or write **MARSH WALL PRODUCTS, INC.**, Dept. 169, Dover, Ohio. Subsidiary of Masonite Corporation.



In addition to beautiful Velwood, Marlite is available in more than 60 striking color and pattern combinations including Plain-Color, Tile, Horizontal, and Marble Patterns.

**for creating beautiful interiors**

**VELWOOD**  
*Marlite*  
PLASTIC-FINISHED PANELS

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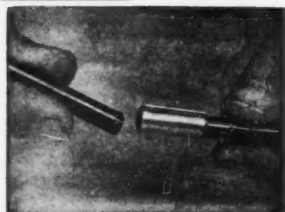
"They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

At all progressive supply houses. Prices per hundred, postpaid.

6MM	\$2.25
7 or 8MM or 5/16 INCH	\$2.50
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**They're Expendable**  
No worrying about injury to high priced carbon savers.  
Burn 'em up, you still profit.



Most economical carbon saver you ever used!

### CALI Products Company

3721 Marjorie Way

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**Full Refund**  
If not 100%  
Satisfied

## Manager of the Month FOR JANUARY

**HUGH S. BORLAND**

Manager, Louis Theatre, Chicago



ONE OF THE most consistently successful operations among Chicago's small neighborhood theatres has long been the Louis theatre. Located in the city's Bronzeville, it has had to contend with violent fluctuations of area prosperity; and during the past two years, it has had to contend with competition from television among people well equipped for that form of entertainment, and highly addicted to it. But, says the Louis theatre's manager, Hugh S. Borland:

"It is my contention that if a theatre would keep every change of program constantly in front of these 'stay-at-homes,' there might be a chance to get them in the habit of attending the theatre again."

He has submitted material descriptive of methods he has conceived and put into effect for this purpose. It has won him **Bettors' Theatres' Manager of the Month Award for January.**

By placing billing of all practicable kinds at places of business—from gas stations to newsstands, from stores to service shops—Mr. Borland has increased Louis theatre patronage and maintained it over a considerable period. The advertising provides also for the business place's announcement (see photo below) . . . and now merchants ask for it. Mr. Borland makes the displays himself.



A permanent poster board which Mr. Borland erected at a gas station and bus stop. Besides carrying one-sheets, it also gives show hours and prices.

MOTION PICTURE HERALD, JANUARY 5, 1952



# THE THEATRE SUPPLY MART

Index to products Advertised  
& described in this issue, with  
• Dealer directory  
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard Dealer indications refer to listing on following pages.

## ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	40
2—American Mat Corp. Rubber mats and matting. Direct.	26
3—American Seating Co. Auditorium chairs. NTS and direct.	3
4—Anders Co., G. C. Carbon savers. Direct.	37
5—Ashcraft Mfg. Co., C. S. Projection are lamps. Unaffiliated dealers.	3rd Cover
6—Automatic Devices Co. Curtain tracks and controls. Unaffiliated dealers and direct.	34
7—Automatic Products Co. Butter dispenser for popcorn. Direct.	26
8—Ballantyne Co., The Sound equipment. Dealers: 1, 4, 7, 14, 21, 22, 34, 37, 45, 48, 57, 81, 82, 87, 71, 78, 81, 94, 97, 101, 104, 112, 115, 122, 123, 126, 132.	37
9—Bausch & Lomb Optical Co. Projection lenses. NTS dealers marked * and 1, 6, 7, 8, 10, 11, 12, 17, 23, 24, 25, 32, 34, 38, 42, 44, 45, 55, 57, 58, 61, 63, 70, 76, 83, 84, 86, 87, 91, 93, 101, 103, 104, 106, 109, 115, 116, 119, 122, 127.	28
10—Cali Products Co. Carbon savers. All dealers.	18
11—Coca-Cola Co., The Soft drinks. Direct.	2nd Cover
12—F & Y Building Service, The Architectural design and building service.	34
13—General Register Corp. Ticket issuing machines (13A), stub-roll control box (13B). All dealers.	16
14—GoldE Manufacturing Co. Film rewinders. All dealers.	38
15—Griggs Equipment Co. Auditorium chairs. Direct.	34
16—Goldberg Bros. Reels (16A), film rewinders (16B), projection booth tables and cabinets (16C). Unaffiliated dealers.	33, 36, 40
17—Hoyer-Shultz, Inc. Metal projector are reflectors. Dealers marked * and NTS.	32
18—Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers and direct.	5
19—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	27
20—International Projector Corp. Sound systems (20A), projectors (20B). NTS.	4th Cover
21—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	31
22—Kroehler Mfg. Co. Auditorium chairs. Unaffiliated dealers.	17
23—LaVezzi Machine Works Projector parts. All dealers.	32
24—Lorraine-Carbons, Inc. Projection carbons. Franchise dealers.	29
25—Manley, Inc. Popcorn machines and supplies. Office in principal cities.	25

Reference Number	Adv. Page	Reference Number	Adv. Page
46—Marsh Wall Products, Inc. Architectural materials. Direct.	18	42—Wenzel Projector Co. Soundheads (42A), amplifiers (42B), projectors (42C). Direct.	35
26—National Carbon Co., Inc. Projection carbons. All dealers.	4	43—Westrex Corp. Distributors.	39
27—National Super Service Co. Vacuum cleaners. All dealers.	27	44—Williams Screen Co. Projection screens. Direct.	34
28—National Theatre Supply Distributors	34	45—Wrigley Jr. Co., Wm. Chewing gum.	23
29—Nestle's Chocolate Co. Chocolate bars. Direct.	22		
30—Novelty Scenic Studios, Inc. Interior decoration. Direct.	36		
31—Payne Products Co. Carbon savers. NTS Denver, Albany, Memphis and dealers 12, 20, 24, 40, 44, 58, 59, 76, 83, 100, 113, 115, 118, 122, 129.	33		
32—Poblocki & Sons Marquees (32A) box offices (32B), poster cases (32C), drive-in signs and attraction boards (32D). All dealers.	38		
33—Raytone Screen Corp. Projection screens (33A), projection lenses (33B). Direct.	37		
34—RCA Service Company Theatre television maintenance service.	35		
47—Research Products Corporation	40		
35—Robin, Inc., J. E. Motor-generators. Direct.	26		
36—S. O. S. Cinema Supply Corp. Distributors.	40		
37—Shearer Co., B. F. Projection screens. Authorized dealers.	31		
38—Sportservice, Inc. Concession service.	27		
39—Strong Electric Corp. Projection are lamps (39A), rectifiers (39B). All dealers.	6, 37		
40—Switzer's Licorice Co. Licorice candy. Direct.	22		
41—Wagner Sign Service, Inc. Changeable letter sign equipment. All dealers.	36		

## EDITORIALY . . .

### NEW THEATRE TV SYSTEM, page 38

Dual type large-screen television equipment, with two receiver-projectors in one cabinet with double power supplies and controls, marketed by the Trad Television Corporation, with distribution by Motiograph, Inc. Postcard reference number E48.

### ALL-SERVICE CLEANER, page 38

Heavy-duty tank style vacuum cleaning equipment with simple means of converting to blower, powered by 1/4-h.p. motor, designed for large variety of attachments for wet and dry pickup, heating system cleaning, shampooing, etc., added to line of National Super Service Company. Postcard reference number E49.

### NEW GEAR ASSEMBLIES, page 40

Intermediate and main drive gear assemblies newly designed by LaVezzi Machine Works for standard and super-type projector mechanisms, having both gears revolving on stationary studs. Postcard reference number 23.

### AUTOMATIC BUTTER DISPENSER, page 24

Equipment for spreading melted buttered on popcorn in fixed amount at pressure of a button, also mounting lighted popcorn-box sign, marketed by Automatic Products Company. Postcard reference number 7.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

### To BETTER THEATRES Service Department:

Please have literature, prices, etc, sent to me according to the following reference numbers in the January 1952 issue—

.....

.....

.....

.....

.....

NAME.....

THEATRE or CIRCUIT.....

STREET ADDRESS.....

CITY..... STATE.....

# Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

## ALABAMA

1—Gunn's Theatre Service, 1912½ Morris Ave., Birmingham.

## ARIZONA

2—Alford Theatre Supply, 339 W. Washington St., Phoenix.

## ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

4—Parris Theatre Supply, 1008 Main St., Little Rock.

## CALIFORNIA

### Fresno:

5—Midstate Theatre Supply, 1900 Thomsen.

### Los Angeles:

4—John P. Filbert, 2007 S. Vermont Ave.\*

National Theatre Supply, 1961 S. Vermont Ave.

7—Pembrey Theatre Supply, 1908 S. Vermont Ave.

8—B. F. Shearer, 1904 S. Vermont Ave.

### San Francisco:

National Theatre Supply, 258 Golden Gate Ave.

10—Freddy Theatre Supplies, 167 Golden Gate Ave.

11—B. F. Shearer, 245 Golden Gate Ave.

13—Western Theatrical Equipment, 337 Golden Gate Ave.\*

## COLORADO

### Denver:

13—Grubbs Brothers, 545 Lincoln St.

National Theatre Supply, 2111 Champa St.

14—Service Theatre Supply, 2084 Broadway.

15—Western Service & Supply, 2128 Broadway.\*

## CONNECTICUT

### New Haven:

15—Phillips Theatre Supplies, 130 Meadow St.

National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

17—Orion & Sons, 925 New Jersey Ave., N. W.

18—Sam Lust, 1001 New Jersey Ave., N. W.

## FLORIDA

10—Joe Horstman, 714 N. E. 1st St., Miami.

20—Southwestern Equipment, 625 W. Bay St., Jacksonville.\*

21—United Theatre Supply, 110 Franklin St., Tampa.

## GEORGIA

### Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

### Atlanta:

23—Capital City Supply, 161 Walton St., N. W.

25—Gardner Theatre Service, 1236 Wabash Ave.

26—Hovis Supply, 1318 S. Wabash Ave.

National Theatre Supply, 1325 S. Wabash Ave.

## ILLINOIS

### Chicago:

26—Abbott Theatre Supply, 1511 S. Wabash Ave.\*

27—G. C. Anders Co., 317 S. Sangamon St.

28—Gardner Theatre Service, 1236 Wabash Ave.

30—Hovis Supply, 1318 S. Wabash Ave.

National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA

### Evansville:

31—Evansville Theatre Supply, 1738 E. Delaware St.

### Indianapolis:

32—Gar-Bar, Inc., 442 N. Illinois St.

33—Mid-West Theatre Supply Company, 445 N. Illinois St.\*

National Theatre Supply, 438 N. Illinois St.

## IOWA

### Des Moines:

34—Des Moines Theatre Supply, 1121 High St.

National Theatre Supply, 1102 High St.

## KANSAS

35—Southwest Theatre Equipment, 110½ W. Douglas Ave., Wichita.

## KENTUCKY

### Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.

37—Hedden Theatre Supply, 208 S. Third St.

## LOUISIANA

### New Orleans:

38—Hedden Theatre Supply, 1300 Cleveland Ave.

National Theatre Supply, 220 S. Liberty St.

40—Southwestern Theatre Equipment, 214 S. Liberty St.\*

### Shreveport:

41—Alma Boye Theatre Equipment, P. O. Box 382.

## MARYLAND

### Baltimore:

42—Dusman Motion Picture Supplies, 12 East 25th St.

National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### Boston:

43—Capital Theatre Supply, 28 Piedmont St.\*

44—Joe Cifra, 44 Winchester St.

45—Independent Theatre Supply, 28 Winchester St.

46—Massachusetts Theatre Equipment, 28 Piedmont St.

National Theatre Supply, 37 Winchester St.

47—Standard Theatre Supply, 78 Broadway.

## MICHIGAN

### Detroit:

48—Amusement Supply, 200 W. Montclair St.

49—Erie Farber Theatre Supply, 214 W. Montclair St.\*

50—McArthur Theatre Equipment, 434 W. Columbia St.

National Theatre Supply, 2312-14 Cass Ave.\*

51—United Theatre Equipment, 2201 Cass Ave.

### Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N. W.

## MINNESOTA

### Minneapolis:

53—Minneapolis Theatre Supply, 75 Glenwood Ave.

54—Elliott Theatre Equipment, 1110 Nicollet Ave.

55—Froeh Theatre Supply, 1111 Currie Ave.\*

National Theatre Supply, 56 Glenwood Ave.

56—Western Theatre Equipment, 46 Glenwood Ave.

## MISSOURI

### Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.\*

National Theatre Supply, 1610 Davenport St.

58—Surova Theatre Supply, 217 W. 18th St.

59—Stebbins Theatre Equipment, 1804 Wyandotte St.

### St. Louis:

60—Joe Horstman, 3333 Olive St.

National Theatre Supply, 3212 Olive St.

61—St. Louis Supply Co., 3319 Olive St.\*

## MONTANA

62—Montana Theatre Supply, Missoula.

## NEBRASKA

### Omaha:

63—Ballantine Co., 1707 Davenport St.

National Theatre Supply, 1610 Davenport St.

64—Quality Theatre Supply, 1515 Davenport St.

65—Western Theatre Supply, 214 N. 15th St.\*

## NEW MEXICO

59—Eastern New Mexico Theatre Supply, Box 1090, Clovis.

## NEW YORK

### Albany:

67—Albany Theatre Supply, 443 N. Pearl

National Theatre Supply, 462 Broadway.

### Auburn:

69—Auburn Theatre Equipment, 5 Court St.

### Buffalo:

70—Eastern Theatre Supply, 496 Pearl St.\*

National Theatre Supply, 500 Pearl St.

71—Perkins Theatre Supply, 805 Pearl St.

72—United Projector & Film, 229 Franklin St.

## New York City:

73—Amusement Supply, 941 W. 44th St.

74—Capital Motion Picture Supply, 630 Ninth Ave.\*

75—Crown Motion Picture Supplies, 354 W. 44th St.

76—Joe Horstman, 630 Ninth Ave.

National Theatre Supply, 558 W. 44th St.

77—S.O.S. Cinema Supply, 682 W. 122nd St.

78—Star Cinema Supply, 441 W. 50th St.

## Syracuse:

79—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA

### Charlotte:

80—Bryant Theatre Supply, 227 S. Church St.

81—Charlotte Theatre Supply, 116 S. Poplar.

82—Dixie Theatre Supply, 218 W. 3rd St.

National Theatre Supply, 304 S. Church St.

83—Southwestern Theatre Equipment, 209 S. Poplar St.\*

84—Standard Theatre Supply, 219 S. Church St.

85—Theatre Equipment Co., 220 S. Poplar St.

86—Willkin Theatre Supply, 228 S. Church St.

## Greensboro:

87—Standard Theatre Supply, 215 E. Washington St.

88—Theatre Equipment Co., 111 Edwards Pl.

## NORTH DAKOTA

89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

## OHIO

### Akron:

90—Akron Theatre Supply, 908 E. Market.

### Cincinnati:

91—Mid-West Theatre Supply, 1638 Central Parkway.\*

92—Theatre Supply, 1637 Central Parkway.

### Cleveland:

93—National Theatre Supply, 2128 Payne Ave.

94—Ohio Theatre Equipment, 2100 Payne Ave.

95—Oliver Theatre Supply, 1701 E. 23rd St.\*

### Columbus:

96—American Theatre Equipment, 180 N. High St.

### Dayton:

97—Dayton Theatre Supply, 111 Volkmann St.

98—Shelton Theatre Supply, 527 Salem Ave.

### Toledo:

99—American Theatre Supply, 439 Dorr St.

100—Theatre Equipment Co., 109 Michigan St.

## OKLAHOMA

### Oklahoma City:

101—Century Theatre Supply Co., 29 N. Lee St.

102—Howard Theatre Supply, 12 S. Walker Ave.

National Theatre Supply, 700 W. Grand Ave.

103—Oklahoma Theatre Supply, 629 W. Grand Ave.\*

## OREGON

### Portland:

104—Modera Theatre Supply, 1933 N. W. Kearney St.\*

105—B. F. Shearer, 1947 N. W. Kearney St.

106—Theatre Utilities Supply, 1947 N. W. Kearney St.

107—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

## PENNSYLVANIA

### Philadelphia:

108—Blumberg Bros., 1305-67 Vine St.\*

National Theatre Supply Co., 1223 Vine St.

### Pittsburgh:

109—Alexander Theatre Supply, 54 Van Buren St.\*

110—Atlas Theatre Supply, 402 Miltonberger St.

National Theatre Supply, 1721 Blvd. of Allies.

111—Superior Motion Picture Supply, 54 Van Buren St.

### Wilkes Barre:

112—Vincent St. Tate, 1620 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

113—Rhode Island Supply, 387 Westminster St., Providence.

## SOUTH DAKOTA

114—American Theatre Supply, 319 S. Main St., Sioux Falls.

## TENNESSEE

### Memphis:

115—Monarch Theatre Supply, 492 S. Second St.\*

National Theatre Supply, 412 S. Second St.

116—Tri-State Theatre Supply, 320 S. Second St.

## TEXAS

### Dallas:

117—Hardin Theatre Supply, 714 South Hampton Rd.

118—Harber Bros., 408 S. Harwood St.

119—Modera Theatre Equipment, 214 S. St. Paul St.

National Theatre Supply, 300 S. Harwood St.

120—Southwestern Theatre Equipment, 2010 Jackson St.\*

### Houston:

121—Southwestern Theatre Equipment, 1822 Austin St.\*

### San Antonio:

122—Alama Theatre Supply, 1303 Alameda St.

## UTAH

### Salt Lake City:

123—Intermountain Theatre Supply, 142 E. First South St.

124—Service Theatre Supply, 250 E. First South St.

125—Western Sound & Equipment, 254 E. First South St.\*

## VIRGINIA

126—Herkoff Theatre Supply, 279 Colley Ave., Norfolk.

## WASHINGTON

### Seattle:

127—American Theatre Supply, 2300 First Ave., Mt. Bell St.

128—Inter-State Theatre Equipment Co., 2224 Second Ave.

129—Modera Theatre Supply, 2400 Third Ave.\*

National Theatre Supply, 2319 Second St.

130—B. F. Shearer, 2318 Second Ave.

## WEST VIRGINIA

131—Charleston Theatre Supply, 806 Lee St., Charleston.

## WISCONSIN

### Milwaukee:

132—Hansburt Co., 1780 W. Clybourn St.\*

National Theatre Supply, 1027 N. 13th St.

133—Ray Smith, 710 W. State St.

134—Theatre Equipment & Supply, 1800 N. Seventh St.

[Canadian dealers are listed on page 40]

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NEW YORK, N.Y.

BUSINESS REPLY CARD  
No Postage Stamp Necessary If Mailed in the United

# THEATRE SALES

*A department  
devoted to  
refreshment service*



## **Promoting Sales with Variety, Smart Service—and Enthusiasm**

By **JAMES LOEB**

Manager of Concession Department, Walter Reade Theatres in New Jersey

ALTHOUGH YOU'LL hear theatre people refer to their vending installation as a "candy stand," it is in most cases much more than that, offering a variety of confections and other refreshments even in the conventional theatre, with which this article is concerned. In a previous article the writer has observed, on the basis of his experience, how location and arrangement of the refreshment stand for service and storage contribute to efficient operation. Therein we noted the methods which we have found effective for candy, which is so basic in the theatre's merchandising scheme. Now let us consider the other types of merchandise which have become increasingly important.

### **POPCORN**

Popcorn machine is indispensable to the modern theatre concession. Even in the "class" houses popcorn will sell, offending only a small minority. When I first worked for Walter Reade Theatres, I was told that certain theatres just could not sell corn, that it would spoil their dignity and charm. Today these same theatres have

popcorn and are among the leaders in sales each week.

Popcorn may be popped in the theatre lobby, as it is in the majority of Walter Reade's Theatres; or it may be received already popped and only warmed in the theatre. Some warmers on the market have a built-in animated display which gives the appearance of corn being popped. These are very effective, but we feel that there is nothing that will sell corn better than letting the patron see it made in front of him.

Every day theatres are adding butter dispensers to their popcorn equipment. There are automatic and there are manually operated butter dispensers. The Walter Reade Theatres are replacing the old butter pumps with automatic dispensers and are doing a good job. For example, in two theatres the per-person sales were recently raised 3¢ by the addition of *buttered* corn. If promoted and sold with enthusiasm, this "new taste sensation" will more than pay for the additional cost of equipment.

Because of the high profit that may be made, and because of its almost universal

acceptance by the public, the popcorn facilities should be given a "priority location" in today's refreshment service facilities.

### **ICE CREAM**

Ice Cream is another of the up-and-coming items in the theatre vending. A few years ago several Eastern circuits sold quite successfully a factory-filled ice cream cone, trade-named the "Eat-it-all-cone." Today a new item is sweeping the country called the "Ice Cream Bon Bon." The Walter Reade Theatres sell three items: a chocolate-covered ice cream stick, the "Dixie Cup," and the popular ice cream sandwich.

Ice Cream may be sold in three ways: over the counter, by automatic machines, and by self-service freezers. The latter has been most successful for us. Our ice cream suppliers have given us self-service ice cream cabinets as used in the supermarkets. These have a sales appeal unequaled by any other method, according to our experience.

The only trouble is that there are times when, if the salesperson is not looking or is busy, patrons can walk off without paying for their ice cream. The answer to this problem is to have a transparent-front ice cream cabinet that can display the product, as is done in the candy case. A number of manufacturers are coming up with a cabinet of this type from which over-the-

# For Top Performance

Feature Nestlé's Nationally Advertised —  
Nationally Known Candy Bars



Famous Nestlé's Crunch,  
Milk and Almond Bars  
available in both  
5¢ and 10¢ sizes



Both 5¢ and 10¢ sizes  
packed 100 count and 24 count

A favorite of both young and old!

Nestlé's Chocolate Company, Inc., 60 Hudson Street, New York 13, N. Y.

## Here's What We Tell 'Em

In Saturday Evening Post, Ladies' Home Journal, Look and American Magazines.



5¢ Bars; 10¢ Packs; Bite-Size in Bags; 6-Bar Take-Home Pkg.



TO HELP

*Sell 'EM*  
ST. LOUIS

SWITZER'S

counter sales can be made. When this is perfected, and when the vendor can persuade the ice cream supplier to put this in his theatres, the ultimate can be attained in ice cream sales.

### BEVERAGES

The automatic multi-drink machine with a built-in coin changer has outgrossed all other types of drink venders. The machine itself appeals to the mechanical-minded American public. Patrons young and old seem to be fascinated at seeing what can happen at the drop of their coin into the slot. First the cup drops; then the liquid pours into the cup.

If a quarter is inserted, change will come out in the coin return chute. In addition, the patron may mix his drink as it pours, by pushing, for example, the Coca Cola button, then the Cherry button—result, a Cherry Coke! In other words, the machine gives the customer almost automatic soda fountain service.

The refreshment stand will also benefit from the automatic drink machine by having it apart from the stand; it gives the sales personnel more opportunity to push their other products, such as popcorn, ice cream and candy. This relieves a possible congestion in the area and increases the overall gross business.

### NUTS

Almost all theatre snack bars sell nuts; some sell them by the bag, some in bulk. By comparing the sales of both methods, we have found that bulk display of nuts does a better selling job. The Kemp Nut Company provides a beautiful display case with a revolving disc that really attracts the patrons' attention. This bulk display gives the nuts that fresh taste appeal that cannot be compared with bagged nuts.

### COUNTER SCHEMES

Attractiveness of display and speed of service dictate the arrangement of a theatre refreshment stand. In planning a stand pick out a high-profit item that can do a high volume of business, such as popcorn. Place the popcorn machine or warmer in the center, or have one on each side. This is important.

We have some theatres that have fallen behind the others in popcorn sales. We have discovered that by changing the location of the popcorn display, sales immediately have improved. Usually the popcorn machine is too high to serve over. Therefore, on each side it is advisable to have a counter level: on one side the candy case, on the other an ice cream cooler.

The whole scheme depends on mechanical considerations as well. In our theatres



**Joy N. Houck**, President, Joy Theaters,  
operating 59 theaters in Louisiana, Mississippi,  
Arkansas and Texas,

**says: "We sell a lot of chewing gum  
at our concession counters.  
It's good, profitable business  
for our theaters."**



## **Yes...Chewing Gum Improves Your Profit Picture!**

**It Pays To Display and Sell  
Your Patrons' Favorite Brands**

● Yes, people just naturally like to chew gum at the movies—especially to freshen the taste and sweeten the breath after they've eaten a snack or treat from the refreshment counter. Chewing gum helps them relax and get extra enjoyment watching the picture, too.

Take advantage of the popularity of chewing gum to build extra good will and revenue for your theater. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other well known, fast-selling brands where patrons can easily see and buy them. It's good business.



AF743

we were forced to put our popcorn machines at the end of the stand near a wall so that a ventilation pipe could be run out and not be too obvious. The new popcorn machines have filters which eliminate the need of the often ugly pipe.

The end result in locating the vending equipment is to display a well integrated unit, one that will give the theatre an efficient, as well as an appealing, refreshment stand.

## MERCHANDISING AND PROMOTION

After the exhibitor has designed his layout, purchased all his equipment, and put everything in place, there remains an important part of his job to be done—that of getting his product and selling it.

Buying merchandise is a fairly easy task; it does not require much experience or special knowledge to learn what kind of candy bars, or what kind of beverage, his patrons want. What does take effort is to learn how "to buy right." In other words, to buy so as to make a profit.

Whether a concessionaire is in his own theatre or not, he is still compelled to pay a substantial percentage of his gross for rent. This forces him to keep his costs of merchandise at a low percentage of the sales price. This is becoming increasingly difficult with reduced attendance as wages and other expenses increase. He has a much harder job of showing a profit than, let us say, the chain drug store that operates on a very small markup and a tremendous volume.

It is a real challenge to the concessionaire today to try and keep the name brand merchandise on his shelves and still keep his costs down. To offer a high-cost item, he must of necessity carry a low-cost item to offset it.

Thousands of words have been written and are still being written, about how to push sales at theatre refreshment stands. The old axioms: service, cleanliness, politeness, appearance, etc. are tremendously important; but nothing is as important as common ordinary *salesmanship*. It matters little whether a salesgirl be fat or thin, young or old, dark or light, if she can stand up and sell!

Recently we installed buttered corn machines in several theatres. Some of the girls took over the sale of buttered corn at double the price of the regular popcorn and did miracles with it. In one particular theatre since we started buttered corn, hardly any 10¢ corn has been sold. By doing this they have doubled their popcorn gross as well as profit. This has been due to the personality and resourcefulness of the girls behind that stand.

In another similar type of theatre, hardly any buttered corn has been sold. The

(Continued on page 26)



## Myers Urges Promotion Of Popcorn as a Food

EFFORTS TO MAKE the public appreciate the nutritional value of popcorn were urged upon both the popcorn industry and theatre management by Van Myers, head of concession department of Wometco Theatres in Florida, in addressing the 1950 convention of the National Association of Popcorn Manufacturers in Chicago last month.

"It is my belief," he said, "that the popcorn industry in recent years has muffed an excellent opportunity to sell itself on its merits to the American public. We have had poor public relations and we are suffering because of it. In these times of national emergency and crisis, restrictions are becoming more and more stringent on so-called 'luxury' items, and popcorn is dangerously close to being so classified.

"Yet popcorn is a food, an essential and nutritious food, and the public doesn't know it! Far from knowing this fact, at least a segment of the public feels that popcorn is in general a noisy nuisance, and a sinister scheme on the part of processors and exhibitors to extract extra pennies from children. Derogatory propaganda has come at us from many quarters and we're not doing enough to combat it."

Mr. Myers warned that failure to exploit popcorn as a food could result in reduced acreage of popping corn under Government price supports which are already encouraging greater planting of other crops. He also pointed to the tendency of local governments to tax confections, with popcorn thus threatened because it is not generally considered a food.

"How many of you here are actually acquainted with the facts," he said, "that pound for pound, popcorn exceeds in food energy value, round steak two to one, eggs two and a half to one, and milk six to one? Furthermore, popcorn is higher in food energy value than 1123 of the 1281 foods that are known today."

He pointed out also that popcorn provides roughage and is recommended by dentists to aid healthy teeth and gums.

"Those facts," he continued, "were a revelation to us in Wometco Theatres and we planned several campaigns to sell popcorn on its merits as a nutritional food. We furnished each manager a sample campaign brochure and let him take it from there. Trailers were run, 40x60 easels were used in some lobbies, point-of-sale advertising was invoked.

"Some managers talked to civic organizations, some even spoke in the schools. A few embarked on a house-to-house canvas, selling their pictures and at the same time mentioning popcorn's merits and leaving leaflets. We even three-sheeted certain areas. In a few cases radio spots were utilized."

Mr. Myers was elected a director of the association at this convention.

## Automatic Butter Dispenser for Popcorn

GIVING THEATRE patrons the choice of buttered popcorn, which has increased popcorn sales in many situations and is being more and more widely offered, is facilitated by substantially automatic



equipment now marketed by the Automatic Products Company, New York. Called the "Butter-Maid," it consists in a chrome

"\$20 to \$25  
MORE  
from each  
100 lbs. of  
CORN"



**PROOF of PERFORMANCE from Darryl L. Johnson, owner of the Strand Theater, Ocean Beach, California, who says:**

**ANOTHER TIP  
from Mr. Johnson**

"Incidentally, we have used supplies from almost every supplier in the Southern California area and after having used yours exclusively now for over two years, we feel that they are by far the best that have ever been served our patrons."

*"This is to let you know how much better the Manley Aristocrat Popcorn Machine performs than has any previous machine used by us... Without any question it produces \$20 to \$25 more from each 100 pounds of corn."*

Exhibitors report the Manley Aristocrat Popcorn Machine is producing as much as \$174 worth of popped corn per 100 pounds of raw corn. Performance like that is found only in the Manley Aristocrat with its volume-popping kettle. Its automatic seasoning, filtered exhaust system, and ample storage space are plus values you get in a Manley. The white panels with red trim and the brilliant lighting make the Aristocrat the bright spot in any theater... Learn more about this spectacular machine by filling out the coupon below. It costs you nothing and you will be introduced to enormous profits.



**Mail this Coupon TODAY!**

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**The BIGGEST NAME IN POPCORN**

SALES AND SERVICE OFFICES IN 27 CITIES  
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1920 Wyandotte St., Kansas City 8, Mo.

Profits are my main concern.  
Please tell me more about Manley Machines.

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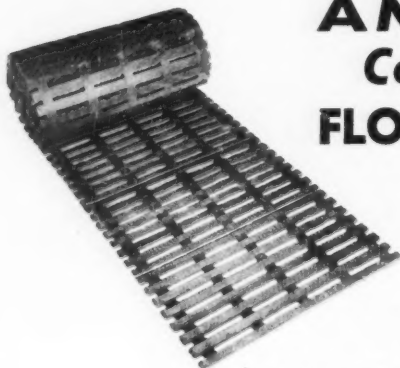
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Best time to call \_\_\_\_\_



Provide a non-slip surface at entrances and in rest rooms by using . .

## AMERICAN Counter-Tred FLOOR MATTING



It is also ideal for use behind candy counters and around popcorn machines. The resiliency of the mat affords comfort underfoot and reduces fatigue.

American Counter-Tred is exceptionally tough and long-wearing under heaviest traffic. It is made of cotton cord bound together with rubber compounds.

The ridged bottom affords aeration and drainage. Rolls up for mopping of floor.  $\frac{3}{8}$ " thick. Two feet wide. Any length.

### AMERICAN MAT CORPORATION

"America's Largest Matting Specialists"

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Please send literature and prices on American Counter-Tred Matting.

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USE COUPON NOW

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Automatic Hot Butter Dispenser

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animated...  
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250 M. West 57th Street, New York 19, N.Y.  
Phone: JU 2-25

For complete details tear out and mail this Ad today!

**J. E. ROBIN, INC.**  
MARK OF QUALITY

**ROBIN-ESCO**

**"Super-Power" M.G. SET**

MODERN . . . DEPENDABLE AND UNFALTERING POWER SOURCE

Write for Information and Literature

**J. E. ROBIN, INC.**  
267 RHODE ISLAND AVENUE  
EAST ORANGE, N. J.

finished melted butter urn on a base and with a lighted replica of a box of popped corn on top of the urn to attract the eye and make the mouth water.

The butter is spread over the corn evenly at the touch of a button, with the amount always the same according to the setting. The butter is kept at the same temperature by a thermostatic heat control. The equipment also includes a moisture chamber to prevent scorching or drying of the butter, hence eliminating spoilage.

The design provides for unit construction to make cleaning easy. The width is 12 inches, depth 14 inches, overall height 18 inches. The equipment operates on 110-volt a.c. current only.

## Promoting Sales At the Snack Bar

(Continued from page 24)

reason for this is that the attendants themselves did not believe they could sell it. They did not think the people in that town would go for popcorn at 20¢! They made a half-hearted effort to suggest it to a couple of people, and after a few refusals gave up entirely. As Dale Carnegie points out, "To succeed, have enthusiasm." The sales person that can do this best will make the most sales. Therefore, when hiring sales personnel for this type of operation—or for any other, for that matter—pick people, not for their looks or their youth. Pick those that have a desire to stand up in front of people and *S-E-L-L*.

### TRAILERS AID ATTENDANTS

At Walter Reade Theatres refreshment stands we have helped our attendants in their sales efforts by the use of our screen. In several houses we have been using trailers made for and bought from Fox West Coast Theatres. These are short animated cartoons showing masses of moving popcorn, candy boxes, ice cream bars, etc. These are most appealing and do a fine job of letting our patrons know that at intermission time refreshments are available for them.

In other theatres we employ a slide made for us by the Coca Cola Company, showing a beverage, a box of candy, and a box of popcorn, along with a phonograph record of a catchy tune called "Walter Reade's Refreshery." This combination, like the trailer, has proved quite successful.

In conclusion, the successful theatre concession is one that uses good-looking and efficient equipment, one that picks a wide enough variety of merchandise to appeal to a majority of the people, one that tastefully displays this merchandise, and one that gets out, through co-ordination of theatre management and personnel, and really sells.



## PACKAGE GOODS

(Continued from page 16)

vidual tea bags. Primarily, their individual coffee bags are intended for use in a china cup, which keeps the proper flavor.

I brought the problem of having a quality cup of coffee served in a cardboard cup to the attention of this company and their blenders are now engaged in experimental work to turn out by spring an individual bag of instant coffee that will be practical for drive-in concession operation where, in the majority of cases, paper cups are used.

At the present time their individual servings amount to 40 per pound. At 10c each, the coffee bag should prove an item that will find its way into hundreds of drive-ins throughout the country. The cost of cleaning coffee urns would be eliminated. All that would be required is an urn with boiling hot water. The individual coffee bag is dropped into the cup and the patron can leave it there until the desired strength is reached. All in all, the patron is then getting a consistent cup of coffee, not a beverage that may have been standing for hours, too weak or too strong.

### "MILK SHAKE" BAR

Further experimenting with packaged goods during the fall months, I have tried the "milk shake on a stick." This has taken over the biggest volume of our candy sales, and I prophesy a tremendous sale on this item for the coming year in drive-ins. To serve it, one simply inserts the stick into a bar and places it in the ice cream freezer; it comes out hard as a brick, and sells like hot cakes. The required number of sticks are put into each carton of 24, with 120 to the pack.

In volume buying the bar costs about 3 1/3c each, and sells for 10c. It is thus a very good markup item, with little labor cost to handle and no additional equipment to be purchased.

In my opinion, the only solution is to carry as many packaged items as possible that lend themselves primarily to drive-in operation. It is true that the unit cost of

### BILL SMITH INVITES YOUR QUESTIONS . . .

Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

BETTER THEATRES SECTION

## SEATING in the MODERN MANNER

THE  
**UNIVERSAL CHAIR**  
by **IDEAL**

Now for the first time a single custom-built chair is offered in

**32 DIFFERENT MODELS**

16 different construction combinations—each in either retractable or conventional type.

Production economies permit

**THE GREATEST CHAIR VALUES IN HISTORY**

Free planning service without obligation.

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Grand Rapids, Mich.  
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Please send free literature on Ideal chairs.

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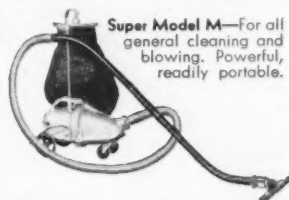
## Cut This Labor Cost In 1952...

Don't spend so much of your operating budget for clean up labor. Just one operator and a Super cleaner with the Super specialized theatre tool equipment can:

- Keep your screen bright and clean and sound holes free of clogging dirt.
- Quickly, easily blow out popcorn boxes, candy wrappers and other debris for ready disposal.
- Remove tracked-in dirt and slush from carpets and bare floors, with either wet or dry cleaning.
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Super Model PB—A quiet, double-duty cleaner for both wet and dry pick-up.



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These are only a few of the many things accomplished by the Heavy Duty Super Theatre Cleaners. They are easily portable, go everywhere, clean everything. Call your local supply dealer. He will bring a Super to your theatre and show you just how easy, economical, Super cleaning can be. Or write for complete data.

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"Once Over Does It"

**SUPER SUCTION®**

SINCE 1911  
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



You'll save time—be able to detail your requirements—by writing advertisers direct. However, the Theatre Supply Mart provides a postcard for your convenience.

Page 19

**OUTDOOR REFRESHMENT SERVICE**  
from Coast to Coast  
over 1/4 Century

Refreshment Service for  
**DRIVE-IN THEATRES**

**SPORTSERVICE CORP.**  
SPORTSERVICE BLDG. • BUFFALO, N. Y.

Phone  
MA 1014

such an operation will be somewhat higher; however, the advantage of serving the impatient patron who takes the trouble to leave his car and walk hundreds of feet during the intermission period, desiring to return to his car before the feature goes on the screen, will more than offset the additional cost of prepared and packaged items.

## Rose Fencing

MANY MONTHS ago I reported in these columns the splendid success we enjoyed with the planting of the Multiflora Rose as a substitute for expensive fencing. At the Garden Auto-Torium two years ago we planted a rose "fence." The plants measured 12 to 15 inches each and were planted 2 feet apart. Today hundreds of them have attained a growth of from 12 to 20 feet long.

In the spring they will start another year of growth, and I have been advised by a local nursery that they will attain a growth from 30 to 40 feet. This is indeed practical protection for drive-ins. You can learn more about them by writing the Forest Keeling Nursery, Elsberry, Mo.



Handy food and drink tray of paper especially indicated for drive-ins. It includes cup holders. The manufacturer is the Atlanta Paper Company.

## Why Conventions?

I ATTENDED the 1951 Allied States national convention in New York and I should like to pass along observations that may be of some interest to

drive-in owners for the year just begun.

A few exhibitors I talked to remarked that they had come from long distance and were going away without solutions of their problems. I feel their opinion changed when, upon returning to their respective towns, they reviewed the accomplishments of their visit. Certainly it was constructive to have the film companies' sales executives get together with circuit executives and independent exhibitors to discuss problems.

Anyone attending the convention who wished for a leader to wave a magic wand over the issues and have them disappear, was being a bit unreasonable. Such gatherings strike me as productive of much good if they do no more than give the business a mental housecleaning.

Upon inquiry, I was told by Edward Lachman, a past-president of New Jersey Allied, that approximately 90% of the members of Allied States had come into the picture business without previously working for either a circuit or an independent theatre operator. This is especially true of drive-in owners. Theatre operation without basic training is quite an undertaking. A chance to hear the problems of the business discussed by fellows who have been in and at it for a long time should certainly speed up the process of education.



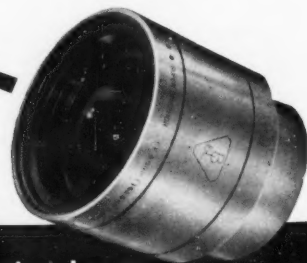
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Keep your patrons coming back! Don't let dim, eye-straining screen images cut profits. Show today's sharpest, brightest pictures . . . edge-to-edge brilliance and contrast . . . with B&L Super Cinephor lenses.

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*Super Cinephor* Projection Lenses

# The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

## What It Takes to Give Pictures Top Presentation

By GIO GAGLIARDI

Assistant Chief Engineer of  
Sound, Projection and Maintenance,  
Warner Theatres, Newark Zone



GIO GAGLIARDI

PRODUCTION of light for projecting motion pictures on our theatre screens is a function of theatre engineering that has been studied at length, not only by equipment manufacturers, but by engineers, projectionists and by exhibitors who must foot the bills for materials and for the power consumed. The subject is of extreme importance because the brightness of the screen and of the projected picture will contribute materially towards the success of a screen presentation.

The motion picture theatres of this country use approximately 180,000,000 kilowatt-hours of electrical energy each year just for the purpose of projecting light on to their picture screens. It is imperative that this staggering amount of power be used as effectively and as efficiently as possible.

Recognizing the extreme importance of screen brightness, the Society of Motion Picture & Television Engineers has formed a special committee to study and analyze this particular phase of the picture industry. This Screen Brightness Committee has spent a great deal of time and effort during the last ten years in collecting field data in order to:

1. Outline some standard procedure for taking measurements.

2. Determine existing theatre practice for screen illumination, screen brightness and screen reflectivity.

3. Evaluate the actual use of projection equipment and screens from the standpoint of overall efficiency.

4. Establish new standards for screen brightness levels.

The data which were obtained from a large number of theatres resulted from two methods of procedure.

One measured the values of the *light falling on the screen*, and then measured the *actual brightness of the screen*. From these two values, the *screen reflectivity* can be calculated.

The other method measured the values of *light falling on the screen*, and then measured the *screen reflectivity*. The *screen brightness* may be calculated from these two.

### CONDITIONS IN THEATRES

The five-point method was used to measure the value of light falling on the screen (incident light); and the *total amount of light in lumens* was computed by multiplying the *average light reading in foot-candles* by the *area of the picture in square feet*.

The committee, under the leadership of Dr. W. W. Lozier of the National Carbon Company, published some of its findings in a preliminary report in March 1948, and then followed with a supplementary report in September of 1951. It is very interesting to compare some of the data collected in these two reports in order to determine what progress has been made towards improving the brightness and quality of the motion pictures presented for public viewing.

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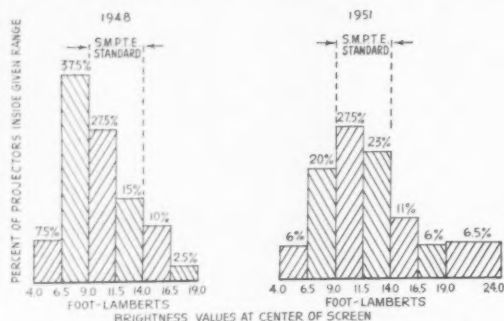


FIGURE 1—Comparison of projection systems which fall inside certain screen brightness groupings.

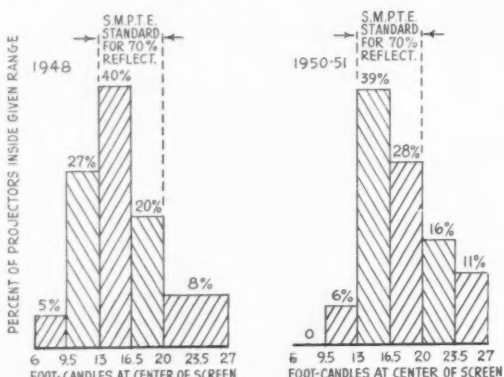


FIGURE 3—Comparison of projection systems which fall inside certain incident-light groupings.

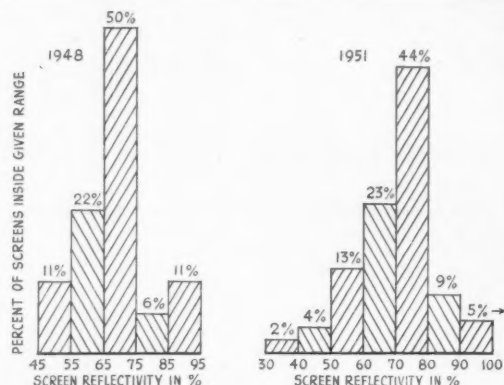


FIGURE 2—Comparison of screens which fall inside certain reflectivity groupings.

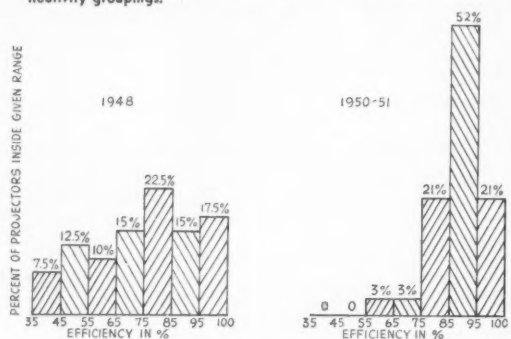


FIGURE 4—Comparison of projection system performance. Per cent of light actually reaching screen for certain groupings.

used for comparison. The SMPTE proposed, and the American Standards Association accepted, the present standard of 10 foot-lamberts (at center) for screen brightness, with a lower limit of 9 foot-lamberts, and an upper one of 14. This means that any screen showing a brightness of from 9 to 14 foot-lamberts would repro-

duce present-day film at its best color contrast, or color balance ration.

Figure 1 compares screen brightness at different theatres. Each vertical column indicates the percentage of systems measured having brightness ranges as shown. For instance, in 1948 it was found that 27.5% of the systems measured had a

screen brightness between 9 and 11.5 foot-lamberts, and 15% had a screen brightness ranging between 11.5 and 14 foot-lamberts.

This means that, of the theatres measured in 1948, only 42.5% had a screen brightness conforming with the established standards. Besides this, it was found that 37.5%, plus 7.5%, or 45% of all the systems measured had a screen brightness lower than the minimum of 9 foot-lamberts.

#### 1951 DATA ON THEATRE SYSTEMS:

Now let us look at the comparable figures for 1951. Here we find that a total of 50.5% of the number of theatres which were checked, had a screen brightness ranging between the standard limits of 9 to 14 foot-lamberts, and only 26% of all the systems were lower than the minimum of 9 foot-lamberts. This improvement in screen brightness with its accompanying improvement in picture quality and viewing comfort may be attributed to:

1. Improved screen reflectivity.
2. Increase in lamp and projector light output.
3. More projection system efficiency.

A glance at Figure 2 will give a comparison of screen reflectivity for the two

Arc Amps	Lens f/2.5		Lens f/2.3		Lens f/2.0	
	Distribution		Distribution		Distribution	
	80%	Max.	80%	Max.	80%	Max.
	Lumens	Lumens	Lumens	Lumens	Lumens	Lumens
60	3800	4100	4500	4800	5100	5500
63	4000	4400	4700	5200	5400	5800
65	4300	4700	5100	5500	5800	6200
68	4600	5000	5400	5900	6100	6600
70	4800	5300	5600	6200	6500	7000

FIGURE 5—Theoretical lumens output to screen with shutter operating at 50% transmission. Figures are for 14-inch reflector type lamps using 8mm. positive and 7mm. negative Suprex carbons.



groups of theatres measured in the two periods. In 1948, only 56% of the theatres had screen reflectivities (or efficiencies) ranging from 65% to 85%, whereas in 1951, 63% of the screens had reflectivities between 60% and 80%.

## SCREEN A BASIC FACTOR

It should be remembered that no matter how much light is poured upon a screen, the spectator sees only what is reflected back to him by the surface of the screen. Therefore screen reflectivity (or efficiency) is a very important factor.

Matte white screens in good condition have reflectivities ranging from 70% to 80%. It is poor economy to allow screens to deteriorate much below this value, and it is rather disheartening to see that over 40% of all screens indicated reflectivity below 70%.

The measurement of actual screen brightness requires special instruments. The one used for the tests was developed specially by General Electric and is not in common production. At present most of us are confined to the use of the ordinary foot-candle meter which measures the light falling on the screen (incident light). For that reason Figure 3 was made to show a comparison of incident light readings in foot-candles measured at the center of the screen. The lefthand chart is taken from the SMPTE committee report of 1948, and the righthand chart is taken from my own recent data for 74 projection systems.

The values of foot-candles used on the horizontal axis were chosen so that they would correspond to the SMPTE Standards of 9 and 14 foot-lamberts (assuming a screen reflectivity of 70%—in other words, 13 foot-candles of incident light will produce 9 foot-lamberts of reflected light, and 20 foot-candles will produce 14 foot-lamberts at 70% reflectivity).

The 1948 chart shows 60% of the projection systems falling within the Standards, and 32% delivering considerably less than standard quantities of light to the screens. For the 1950-51 series of measurements, 67% of the systems are within the standards, 27% are above standards, and only 6% of the systems are delivering less than standard light to the screen.

## SYSTEM PERFORMANCE

This high proportion of acceptable projection systems was obtained only by the proper combination of (1) carbon arc, (2) lamphouse and projector lens speed, and (3) screen dimensions. However, it has been found necessary to ascertain, by continual field checking, that all systems are working close to maximum efficiency.

A comparison of projection system performance is shown in Figure 4. The



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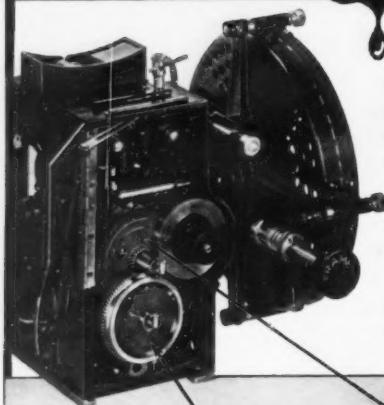
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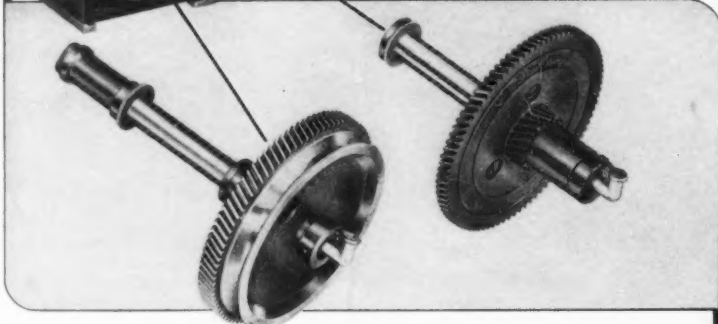
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amount of light delivered by each system was measured and then compared with the amount theoretically available from each one. In that way the efficiency of each system was computed.

The task of determining the theoretical output for each system was simplified in my case because all systems used in this group had similar reflector type lamp housings using 8mm positive and 7mm negative suprex carbons. It was then only a matter of establishing the theoretical output for various groupings of arc current, lens speed, projector shutter transmission, port-hole and draft glasses, and distribution of light on the screen.

### PROOF OF SOME PROGRESS

The National Carbon Company has published the theoretical output of some of their carbon trims for various conditions. These data were taken and expanded into the form shown in Figure 5. Here the lumen output for 14-inch reflector lamp systems, with 50% shutter transmission, was interpolated for arc current values ranging from 60 amperes to 70 amperes; for lens speeds of  $f/2.5$  to  $f/2.0$ ; and for light distribution on the screen from 80% side-to-center to maximal center light. It is true that some of these figures are only approximations, but experience has shown that they do not vary from the exact values by more than a few per cent.

Figure 4A shows the separation of projection systems into several efficiency groups. Those that were examined by the committee in 1948 indicate that only 32.5% of the systems measured had overall efficiencies between 85% and 100%. It was found that 45% of the projectors had efficiencies lower than 75%.

Figure 4B shows similar separation of a group of projection systems (from my own data). It may be seen in this case that 73% of the projectors operate at an overall efficiency of 85 to 100%, while only 6% of the total operate at efficiencies lower than 75%.

The above discussion shows that the quality of field operating results is gradually getting better. However, this increase in output efficiency, therefore of picture quality, can only come with replacement and proper selection of equipment, with repeated check-up of operating procedure, and with peak maintenance and replacement of outworn parts.

### New Slide Adapters

ADAPTERS which makes the GoldE automatic slide changer adaptable to virtually all types of 2x2 slide projectors are now available, it is announced by the GoldE Manufacturing Company, Chicago.

# OPERATION AND MAINTENANCE OF Theatre TV Equipment

—explained for managers and  
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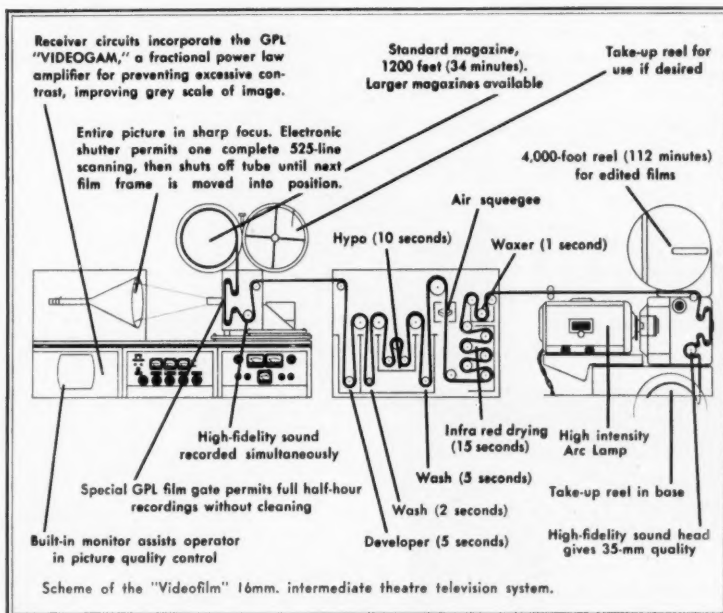
By AARON NADELL

## 5. 16mm. Intermediate System

THE THEATRE television systems that have been examined in detail thus far in this series were "direct" types. In those systems the glowing image that appears on the face of the picture tube is projected directly to the theatre screen. The projection light is the fluorescence of the active material inside the picture tube—there is no other source of light. To make this fluorescence brilliant enough to fill a large theatre screen with a satisfac-

tems now on the market. In these equipments the image formed on the face of the TV tube is not projected to the theatre screen; instead, it is photographed on motion picture film. That film is then processed very quickly—in a matter of seconds—and projected through a film projector backed by an arc lamp.

Each of these two types of theatre TV systems has its own advantages—and corresponding drawbacks. The direct



tory level of illumination, high anode voltage is needed in the picture tube—80,000 to 100,000 volts, or thereabouts.

The theatre TV system described in this article is one of the film-intermediate sys-

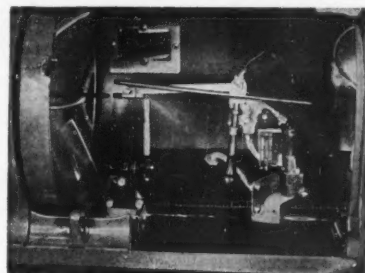
tem. The film-indirect method produces a method uses the least and the simplest apparatus. It uses no film. It produces a screen image in the same second the distant event is taking place.

The film-indirect method produces a

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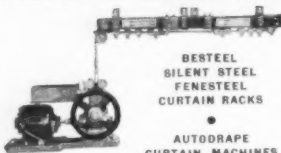
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screen image that has the brilliance of arc-lamp projection. Its projection apparatus can be located in the projection room, regardless of length of throw or size of screen. The TV event can be programmed, rather than presented instantaneously, whenever programming is thought desirable. Having been recorded on film, it can be presented again and again, as often as audiences want to see it, and the film can be bicycled to an allied theatre. The entertainment can be edited, either before it is presented to the audience, or after the first showing. If the entertainment is to be presented a number of times, it can be re-edited each time, cut to shorter and shorter footage as declining public interest may warrant.

The film-intermediate system can be subdivided into two general varieties—one using standard 35mm film, and one that photographs the TV program on 16mm stock. The equipment described here is for 16mm film. It is the "Videofilm" system manufactured by General Precision Laboratory and sold through National Theatre Supply. (The same manufacturer and distributor also offer theatres direct-projection apparatus, which was described in BETTER THEATRES for December.)

## COMPONENTS OF SYSTEM

The "Videofilm" system consists of three basic components. One of these, the 16mm arc-powered projector shown on page 35, should be installed for operating convenience in the projection room. The two other basic units can be installed elsewhere, but should be as close to the projector as possible. The other basic components are a television receiver-camera unit, and film processing equipment. They should be located relative to each other so that the film runs as nearly as possible in a straight line.

In the operation of this system blank film is threaded up; beginning at the camera magazine, this film normally runs through camera, processing machine and projector, to be taken up on the projector's lower magazine. However, an alternative threading is possible, whereby the film, on leaving the processor, does *not* go on to the projector, but returns to the take-up reel of the camera. This threading is used when it is desired not to show the program immediately, but to hold it (and perhaps edit it) for subsequent program presentation.

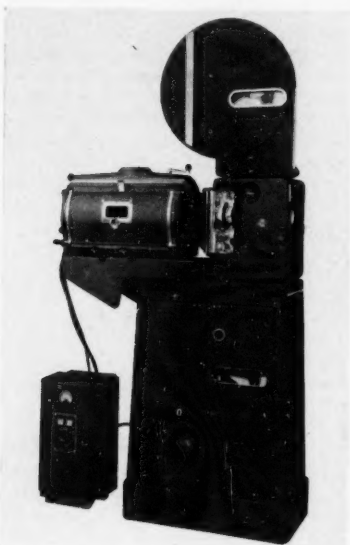
Either type of threading can be completed by one projectionist in approximately 40 seconds, provided the component units are not installed at too great distance from each other and provided the film is not compelled to follow a complex path from one unit to the next.

Aside from preliminary threading of



film into the equipment, operating requirements include routine care of the processor, keeping it supplied with developing chemicals and film wax, and routine observation of its performance. The TV program must be selected (tuned in if it is taken from the air) and monitored in the same way, and with the same care, as in the case of direct-projection TV.

The most complex of the three components is the one including the television



Projector of the "Videofilm" system, with Strong 46-ampere arc lamp and Strong Junior High rectifier.

receiver and motion picture camera. The receiver proper is designed according to the best conventional TV practice, with a few variations fitting it especially to theatre work. One of these (repeated elsewhere in the equipment also) is a form of mechanical construction in which whole circuits plug in like tubes so that in the event of trouble, an entire circuit can be replaced as easily as a single tube. The apparatus thus replaced is not discarded; it is repaired later and stored in the parts cabinet for subsequent reuse.

Another feature of the receiver is designed to provide a "gray scale" more pleasing to the eye than the harsh, strong contrast of black-and-white that is customary in television practice. The degradation of the ordinary TV image into a harsher black and white contrast than is found in life (or in motion pictures, for that matter) is a process which, when interpreted mathematically, may be called a "square law" degradation of quality. Hence the video amplifier in this GPL system is designed for "inverse square law" amplifica-

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tion. The resultant image has a softer "gray scale" which approximates the customary contrast of motion pictures rather than that of television.

## TUBES AND SHUTTER

The television circuits-proper culminate in two picture tubes, rather than one. Each tube serves a different purpose. One faces the camera and produces the image that is photographed; the other faces the projectionist and is used by him to monitor the program.

The monitor picture tube presents a conventional image, but the tube that faces the camera shows a negative image. This photographs positive, just as a positive image would photograph negative. Consequently, there is no need for both negative and positive film. Only a single film is used, and this is positive stock. Since the image has been reversed in the picture tube and appears there as a negative, the effect is the same as if the camera were a printer and photographing negative film. The positive image formed is developed and printed without reversal.

Included in the camera-receiver apparatus unit is an electronic shutter which serves a double purpose. It enables the camera to dispense with an ordinary, mechanical shutter, so there is none. At the same time, this electronic shutter acts to convert the 30-frame-per-second frequency of television to 24 frames per second. That is accomplished in this way:

The camera lens sees only the glowing light on the face of the TV picture tube, no other light reaches it. At a moment when the picture tube is temporarily "off" the camera sees nothing. At the next pull-down of film, a rotating cam on the camera switches the picture tube on after the pull-down has been completed and the new frame is firmly locked in the gate. The tube stays "on" until 525 lines have been scanned, and then is again switched off. All this time the frame has been perfectly motionless in the gate. After the tube has been switched off it stays off until a new pull-down takes place and the cam again switches it on.

It is a cam on the camera that turns the tube on, but no mechanical device is trusted to switch it off after exactly 525 lines. This is taken care of electrically. An electronic computer counts 525 horizontal scanning pulses and then "fires" a control tube. The counter is accurate to one-half scanning pulse.

## CAMERA-PROJECTOR ACTION

One frame of TV occupies 1/30th second time, or 4/120ths second. One frame of motion pictures occupies 1/24th second time, or 5/120ths second. In conversion from the one to the other 1/120th second

of time is thus left over. That is to say: the electronic shutter exposure lasts 4/120th second; then the tube goes dark and remains dark for 1/120th second. The cam then switches the tube on (more accurately, the cam triggers the electronic computer circuit, and the computer circuit switches the tube on when the next scanning pulse starts). The tube remains on until 525 lines have been scanned, or for 4/120ths second.

While the tube remains dark the distant television camera has gone right ahead scanning the scene to be televised, and has completed approximately 131 horizontal scans during the time this tube in the theatre has remained dark. When the theatre tube lights up again, the first line it shows has advanced in position, approximately 131 lines further along. This does not matter because the control is electronic. Regardless of where the first line of the next frame appears on the tube face—toward the top or toward the bottom or in the middle—the tube will still stay lit until a full 525-line frame has been photographed. And then it switches off and stays off until the next frame is in the gate.

Sound is recorded on the film simultaneously with the picture. A variable-density track is formed, rated as flat within plus or minus 1 - db, up to a frequency of 9000 cycles.

The camera magazine normally carries enough film for a continuous program of 34 minutes. Larger magazines, permitting more than two hours of continuous entertainment, are available. If these are used, however, brief intermissions (a few seconds) are necessary every half hour or so to clean the accumulated raw-stock debris out of the camera gate.

## FILM PROCESSING

The automatic developer and waxer can complete its work in as short a time as 40 seconds, so that total elapsed time between photographing and projecting the TV image may be as little as 44 seconds (transit time in interconnecting chutes is assumed to be 4 seconds, though this will depend on the length of those chutes, which in turn depends on where the equipment items are installed).

This 44-second minimum can be increased (by suitable threading of the film) to more than 7 minutes, if programming makes a slight delay desirable. Development time, when the 44-second minimum is used, is divided as follows: developer, 5 seconds; wash, 2 seconds; fixer, 10 seconds; wash, 5 seconds; drying, 15 seconds; waxing, 1 second. Drying is accomplished by an "air squeeze" plus infra-red heating.

The 16-mm projector can accept film as it comes from the developer for immediate projection, but it is also fitted with an upper magazine which can be used when

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delayed projection is desired, as for second  
showings, or for edited showings. The  
upper magazine holds 4000 feet, enough  
for 112 minutes of continuous performance,  
and in this case there is no need to stop the  
show every half-hour. The waxed film  
does not leave debris in the projector gate  
as the raw stock does in the camera gate.

#### PROJECTION STANDARDS

In this projector, picture steadiness is  
rated at 0.2% of width in both horizontal  
and vertical directions. Unsteadiness that  
might result from deviations of film width  
is eliminated by guiding the film along the  
sprocket holes and the nearest edge is  
usually much more constant than film  
width in 16mm stock.

The intermittent drive is by sprocket,  
as in standard 35mm projectors, not by  
claw. All sprocket and pad rollers are  
undercut in the picture and soundtrack  
regions to minimize contact with those  
areas of the film.

Projection lenses are rated at f/1.6, and  
are available in focal lengths of 2, 2½,  
3, 3½ and 4 inches.

With this projector an arc lamp burning  
up to 46 amperes is recommended, although  
light sources of lesser intensity, including  
an incandescent light source, can be sup-  
plied.

A substantial variety of auxiliary equip-  
ment for editing and special programming  
is available for use with the "Videofilm"  
installation. This includes 16mm film edit-  
ing equipment, TV camera and microwave  
transmitting equipment, and other special  
facilities. By means of these auxiliary  
devices, a theatre or a group of theatres  
can have special TV programs of local  
interest; or by editing general programs—  
dubbing in new sound, for example—the  
theatre can introduce local interest into a  
general program.

[Aron Nadell, radio and sound engineer,  
has been a writer on those subjects for many  
years and has been a frequent contributor to  
BETTER THEATRES on sound. He edited the Sev-  
enth Edition of "Richardson's Bluebook of  
Projection."—ED.]



TV for added attraction—principally boxing bouts  
so far, but doubtless a variety of program material  
to come. Above is the St. James theatre in Asbury  
Park, N. J. As crowds gathered for the Robinson-  
Turpin fight, which was reproduced with the Trad  
theatre system (see page 38).

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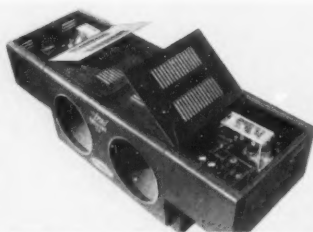
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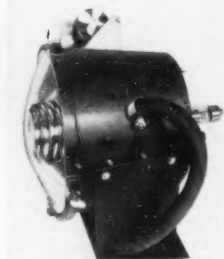
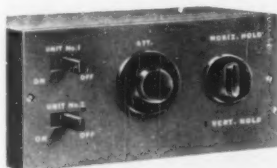
## Motiograph Distributing New Trad Dual Type Theatre Television System

LARGE-SCREEN television equipment of direct or "instantaneous" type recently added to the line of the Trad Television Corporation of Asbury Park, N. J., is now marketed by Motiograph, Inc., Chicago, under an exclusive distribution arrangement. The distributor in turn has entered into an agreement with the Altec Service Corporation for installation and maintenance.

A feature of the Trad theatre system is dual projection equipment — should one



Trad receiver-projector with its dual equipment in cabinet, including two high voltage power supply and scanning controls besides optical assemblies.



Above are the units of the Trad theatre television system that are mounted in the projection room. That at left the control panel which is placed on the front wall. The other is a combination tuner and monitor. At right is a detailed view of an optical assembly.

projector fail, the other may be switched on immediately at the control panel in the projection room. Two optical assemblies are supplied, and with the high-voltage power supplies, are combined in one

cabinet, constituting the unit mounted in the auditorium.

The projector employs the Schmidt system with a 14-inch reflector and related correcting lens. A picture 20x15 feet is

obtainable, the manufacturer asserts, at any throw between 35 and 90 feet. Special equipment, it is further pointed out, can be obtained to give any size of picture up to 24x18 feet at any throw up to 150 feet.

The system operates on regular 110-volt, 60-cycle, single-phase alternating current, with power requirements 600 volts, it is said. The equipment is stated to be designed to match the input of late model sound systems. Projection tube voltage is placed at 30,000.

Components of the system mounted in the projection room are a tuner-monitor and a control panel. The combination tuner picks up regular TV programs in channels 2 to 13, and monitors either this circuit or an incoming closed circuit line.

## 1 1/4 h. p. Cleaner for All-Round Service

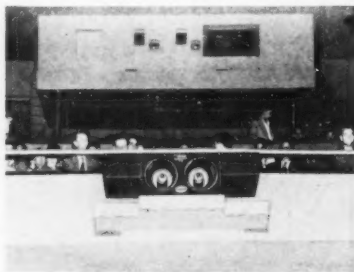
A NEW MODEL heavy-duty vacuum cleaner of 1 1/4 h. p., and with an air rating of 140 cfm. at an open orifice diameter of 1 1/2 inches, has been marketed by the National Super Service Company, Toledo. Designed to utilize a wide variety of tools for every suction and blower cleaning chore, including wet pick-up and heating plant cleaning, the equipment has a working capacity of 1 1/2 bushels, dry; and 15 gallons, liquid.

The tank is mounted on four free-swivel casters attached to a cast aluminum base, and the tank in turn suspends a dust and litter bag. The entire equipment has

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A Trad TV projector mounted in an auditorium. This view was taken at the St. James theatre, Asbury Park, N. J.

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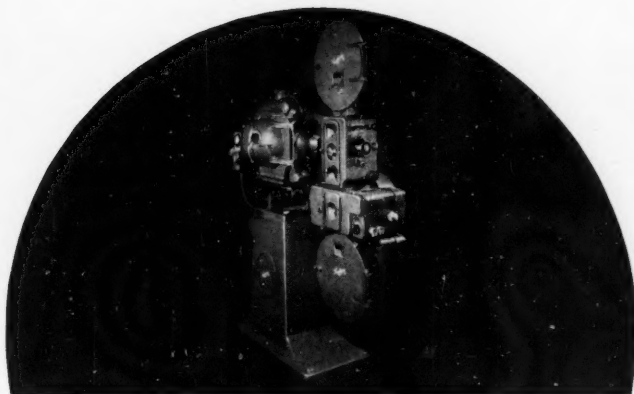
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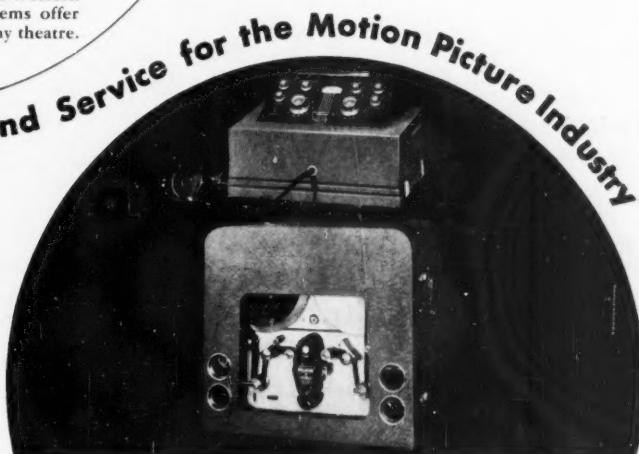
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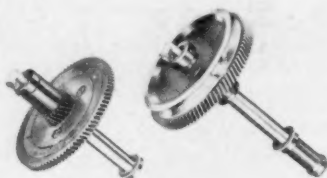
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an overall height of 32 inches, a diameter of 21 inches, and weighs 46 pounds.

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## New Intermediate and Main Drive Assemblies

A NEWLY designed intermediate and a main drive gear assembly for standard and super-type projector mechanisms, have been announced by the LaVeZZi Machine Works, Chicago. The new unit



(part No. RK-107) features both gears revolving on stationary studs. The fixed studs eliminate the troublesome leakage of oil into the film compartment and sound-head from these two points.

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Complete installation instructions are given with each unit.

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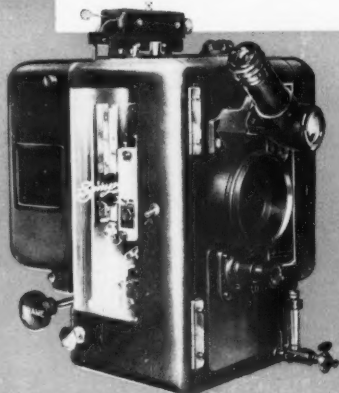
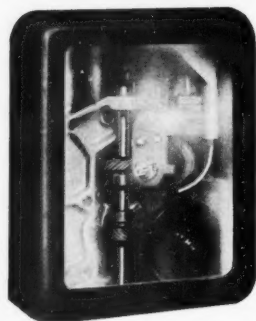
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